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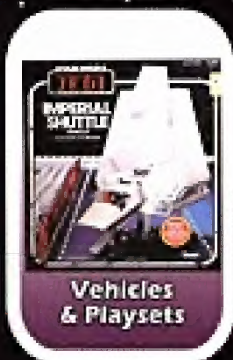
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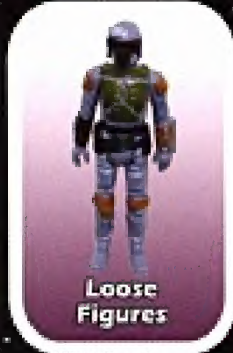
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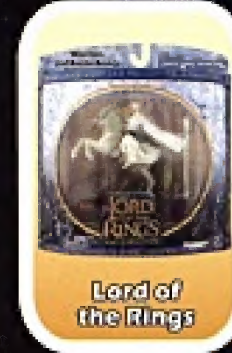
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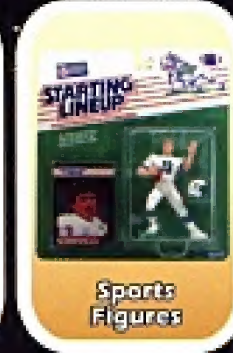
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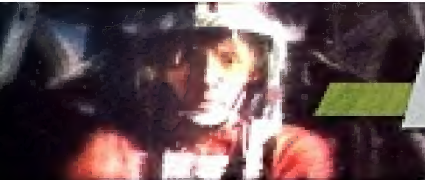
This is your ticket to go behind the scenes to see movie magic happen!

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Edited by Mary Franklin

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The Year of Star Wars

Can you believe it? The page has turned and we are now full swing into 2005. And that can mean only one thing—*Revenge of the Sith*! Actually, let's make it two things—Celebration III! Oh, alright, let's go for the hat trick—*Star Wars: Clone Wars* season two! Do you see what I'm getting at? Literally for the next four months, it's going to be all *Star Wars* all the time. In fact, never in the history of the saga has there been so much going on at once, and the anticipation of things to come is almost too much to bear.

Lucasfilm is crunching big time on getting the film ready for release, and as Producer Rick McCallum tells us this month, there's still a lot left to do. Likewise, the gang over at Cartoon Network is working feverishly to put the finishing touches on the much-anticipated *Clone Wars* miniseries, which is set to air beginning March 21. And I don't know about you, but I can't wait to see what Genndy, Paul, and company have in store for us. The job they did on season one was absolutely phenomenal, and aside from the films themselves, there's nothing I enjoy watching more. It really doesn't get much better than seeing Obi-Wan Kenobi take to the battlefield dressed in clone trooper armor or witnessing Mace Windu barehandedly beat the bolts out of a few thousand super battle droids.

And it's because of the success of *Star Wars: Clone Wars* that I feel good about what is to come after the final credits roll at 2:15 a.m. on May 19 (you better believe I'm going to that first midnight showing). A lot of fans are concerned that *Star Wars* is just going to fade away, and many more fans have written in asking, "What next?" Rest assured that George has something up his flannel sleeve, and he has already commented that the saga will live on in other mediums, including possibly television, books, comics, and games. And as long as the legion of fans craves it, *Star Wars* will live long past its cinematic run.

But now is not the time to worry about the future. Now is the time to live in the present—to bask in the heat of Tatooine's twin suns and know that we are all about to witness cinematic history. Like most fans, I've waited a long time to see the circle complete. In fact, I've waited my whole life.

Brett Recter, Editor-in-Chief

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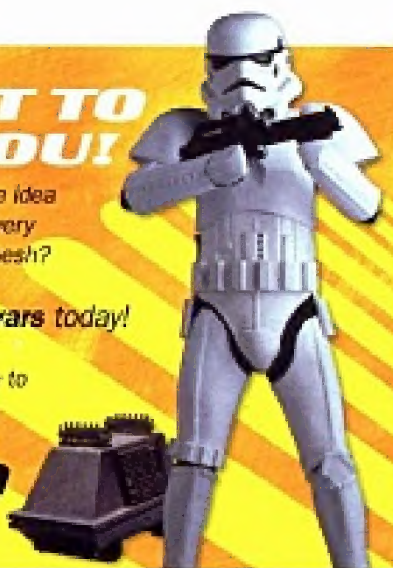
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The Best Gift Ever— Was It Worth the Sacrifice?

Now that the holidays are over and we've added new baubles to our collections, we can all get back to the task at hand: dreaming about the day when *Revenge of the Sith* will hit theaters worldwide in May. In the meantime, let's see what's on the minds of the most passionate fans the galaxy has to offer.

THE QUILT THAT BINDS THE GALAXY TOGETHER

I have been reading Insider since issue 27 when I accidentally discovered it on a grocery store magazine rack, and I love the direction you are taking the magazine now. Please, keep up the good work.

I thought I would answer your call for the best gifts ever received over the years, of which I have two. The first was completely unexpected. For my birthday a few years ago, my wife surprised me with a Master Replicas Luke Skywalker lightsaber from Return of the Jedi. I am proud to say that it is the pride of my collection and sits in a place of honor in our house.

The second was not unexpected, but is so unique that I thought I'd share it with other Star Wars enthusiasts who would appreciate it. Since retiring, my mother has found a passion for quilting, and somehow I was able to talk her into making me a Star Wars-themed quilt. Although she had to destroy a set of twin sheets to make it, I think the sacrifice was worth it.
—Jeff Person, Norman, OK

First off, we want to thank you for being a loyal subscriber for all these years, and we're certainly glad you made the jump with us in our transition. As for your gifts, while having a Master Replicas lightsaber is great (we have a couple in the office), having a handmade original quilt is truly stellar. The sacrifice was definitely worth it. And we are definitely envious.

KNOWLEDGE IS POWER

Why is your magazine worth the price of admission? Two words: "Set Piece!" I can't tell you how many times I've referenced past articles while discussing trivia with friends. It's like having my very own Star Wars encyclopedia. (And yes, Eric—Lott Dod was the Neimoidian in the Geonosian War Room. "Set Piece" told me so.)

By the way, is StarWarsShop.com intending to sell some Star Wars Insider magazine storage holders anytime soon? I want to be able to preserve my collection.

—Frank Perez, Brooklyn, NY

We would like to think that you enjoy *Insider* for more than just "Set Piece," but we certainly won't argue the fact that it is a great section. Chris Trevas has been writing the column for quite a number of years, and he does a phenomenal job. And don't worry—we'll keep the column going as long as the readers want it. As for the magazine storage holders, we'll certainly let StarWarsShop.com know about this excellent idea.

POOR OLD GOLDENROD

In Revenge of the Sith, does C-3PO get taken apart again? I'm asking because in The Empire Strikes Back he was blown to bits, and in Attack of the Clones he got his head knocked off! I really hope the person who plays him didn't get hurt too badly while filming. Is it just me, or is C-3PO constantly having a bad day?

—Justin DePamphills, Medford, NJ

We were so touched by your concern for everyone's favorite protocol droid that we had to print a response. It certainly does seem as if C-3PO is constantly having a bad day, beginning in *A New Hope* with him losing a limb during the confrontation with the Sand People. But let us reassure you that Anthony Daniels is fine, and all his limbs are intact.

THE MAGIC OF STAR WARS

Just wanted to let you guys know that I like the changes to your mag. The old Insider was great, but change is inevitable and so far you are doing a fantastic job. However, there's a feature from the old Insider that I really liked: the Rob Coleman piece "Behind the Magic." Any chance this could be resurrected? I just renewed my subscription a couple of weeks ago. See you all at Celebration III!

—Luis Diaz, Gastonia, NC

Thanks for your kind words regarding our new look. We are certainly working hard to keep improving the magazine each and every issue. As to your queries, we've had a few requests to resurrect

Rob Coleman's column in future issues, and we just might do that. However, Mr. Coleman is a little busy right now completing his work on *Revenge of the Sith*.

BRING BACK LUMPY

First off, I wanted to say keep up the great work on the magazine (although I do miss "Jawa Trader"). Now, onto the business at hand.

I keep hearing the statement from you guys at Insider, "The more Star Wars the better." Well then why is the Star Wars Holiday Special not going to be released on video or DVD? It was said to be corny and look very dated, but I really don't think kids would mind at all, or even notice. Besides, Star Wars is supposed to be for kids, otherwise how do you explain Jar Jar Binks? My kids are interested in watching the Holiday Special, and I would be interested in watching the end of it (I wasn't allowed to stay up late enough to watch the entire show when it first aired in 1978). Plus, I think there are many people out there who would like to see it as well.

Maybe George Lucas could work some of his magic and make it more presentable since it appears that it is not.

—Rob Wodzinski, Iron River, MI

Your point is very well taken, and you are correct—as George Lucas has said many times, *Star Wars* is for kids. There are some of us here at *Insider* who remember seeing the *Star Wars* Holiday Special all those years ago, and all we can say is no magic in our known universe could correct its ailments. And, by the way, "Jawa Trader" is back (under a new name) at the back of every issue.

INCOMING TRANSMISSION:

Due to a disturbance in the Force, we mistakenly printed a crossword puzzle in our last issue that previously appeared in issue 76. To make amends, we plan on running two puzzles in issue 81.



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PREQUEL

WITH PRODUCER RICK MCCALLUM

By Brett Rector

For most, the holidays are the busiest time of the year as folks prepare for fun, festivities, and family cheer. For the crew at Lucasfilm, "busy" is a constant state of being, holiday season or otherwise. In addition to all of the above, they have the added pressure of finalizing the most anticipated *Star Wars* film ever if not one of the most anticipated films in movie history. Even as the production starts to ramp up to its final stages, Producer Rick McCallum still exhibited an air of calm confidence when we spoke with him in mid-December.

"We're really happy, and everything is going really good," McCallum says while taking a seat on the balcony adjacent to his office. "George has finished the final cut of the film, which is what he refers to as final cut One, and the next one will be final cut Two. It's a system that doesn't make sense on any level other than the fact that George still wants to make various adjustments here and there."

To put this in context, the "final cut" doesn't necessarily mean the film is complete but rather that it has been assembled to resemble what it will be when it is set for release. As *Insider* learned, there is still much to be done. "It's absolutely horrifically insane over at Industrial Light & Magic as they still have about 1000 shots that need to be taken care of to get ready for use within the film. We have a couple more shooting days left yet over at ILM, which is basically to cover pickup characters and background characters that we need," says McCallum. Furthermore, the dailies sessions are becoming a little bit more intense. "We have and will continue to be viewing a relentless 60 to 70 shots per week for the next five months to get the movie done."

If that weren't enough, it also fell on ILM's shoulders to film the lava-spewing Mustafar volcano, which will serve as the setting for the final epic lightsaber duel between Anakin Skywalker and Obi-Wan Kenobi. The planet itself is the setting for one of the most dramatic scenes in the entire saga. As can be imagined, it's a pretty essential—if not major—location within *Revenge of the Sith*.

Roger Guyett, who was the newest visual effects supervisor to be brought onboard the project last summer (see *Prequel Update*, page 26, issue 77), had the honors of presiding over the filming of the final lightsaber battle, and by all



UPDATE

Episode III



The Jedi starfighters of Anakin Skywalker (Hayden Christensen) and Obi-Wan Kenobi (Ewan McGregor) lead the charge against massed Separatist forces in the skies high above Coruscant. —Digital work by RJA



Old Man Yoda absorbs some disturbing news during a meeting of the Jedi High Council.
—Digital work by ILM



In the movie, Amidala is killed by a Jedi. Padmé, played by Natalie Portman, is the only character to survive the attack on the Jedi Temple. Her death is a major plot point in the movie.
—Digital work by ILM

accounts, it went great. "The work that was done was simply brilliant," McCallum says. "The miniatures looked spectacular—it was beautifully photographed. The team came through with the most outstanding lava work I've ever seen. Without a doubt, it was ILM at its absolute finest, and it really showcases what can be accom-

plished through tremendous teamwork. I'm very excited about it."

On top of the volcano shoot, filming the backdrops for the planet of Kashyyyk as well as the tree model have also been completed. Lucasfilm and crew went halfway around the world to bring the Wookiee's home to cinematic life. "First, we

"The work that was done was simply brilliant," McCallum says. "The miniatures looked spectacular—it was beautifully photographed."



Dad War Konobi prepares his Jedi starfighter for a landing on the volcanic planet of Mustafar...and a date with destiny. —Digital work by ILM



Anakin Skywalker has trained much since his last battle with Separatist leader Count Dooku (Christopher Lee) as this fight aboard the Trade Federation cruiser above. —Digital work by ILM

shot in Thailand for the aerial views, then we shot in China for all the backgrounds—and they look absolutely fantastic. I think audiences will be very happy with the work we're putting into bringing Kashyyyk alive. It's a great little sequence," McCallum says. Guyett was also involved with this part of the production in China and headed

up the crew in charge of filming the colossal tree model, while veteran cinematographer Ron Fricke provided the filming duties in Thailand.

As we reported in Issue 79, there was the possibility that more pickup shoots with principle actors would be necessary—and it turns out they are. In addition to shooting locally, McCallum has

confirmed that there are still a few days of filming that need to be done at the end of January, which will occur at the historic Elstree Studios located just outside London, England. And while there won't be a deluge of primary actors flooding the stage, Hayden Christensen and Natalie Portman will be on hand for this particular pickup session.



Is that a look of concentration or disgust on the face of Supreme Chancellor Palpatine (Ian McDiarmid) after he is freed from his shackles in the General's Quarters aboard the Trade Federation cruiser?—Digital work by ILM



Anakin Skywalker wakes up in a cold sweat after a terrible nightmare he has about his pregnant wife, Padmé Amidala.—Digital work by ILM



Part of a Trade Federation cruiser sinks, an emergency crash landing on Coruscant with fire ships hovering nearby in an attempt to douse the flames.—Digital work by ILM



Senator Gail O'Quinn (Jimmy Smits) worries about the fate of the Galactic Republic during a debate in the Senate chamber.—Digital work by ILM



Anakin Skywalker and Obi-Wan Kenobi make quick work of a squadron of battle droids in the hangar bay of a Trade Federation cruiser.—Digital work by ILM



The digital fire created by the Coruscant skyscraper explodes during the battle. Clone troopers stay at their firing positions even as Republic forces penetrate the enemy of their Republic's attack column.—Digital work by ILM



Tion Medon (Bruce Spence), the prime minister of Utapau, gives some important information to Jedi Qui-Wan Kenobi. —Digital work by ILM



The Separatists' chief of staff, General Grievous, and his bodyguards are a true match for even the most skilled Jedi fighters. —Digital work by ILM

But as McCallum explained, it won't be a complex production. "We're really going to shoot for continuity's sake to match lighting within a certain scene. It's really nothing major," he says.

The sound department is also a hotbed of activity. "It's really crazy over at Skywalker Sound as Ben Burtt and his team begin finalizing all the

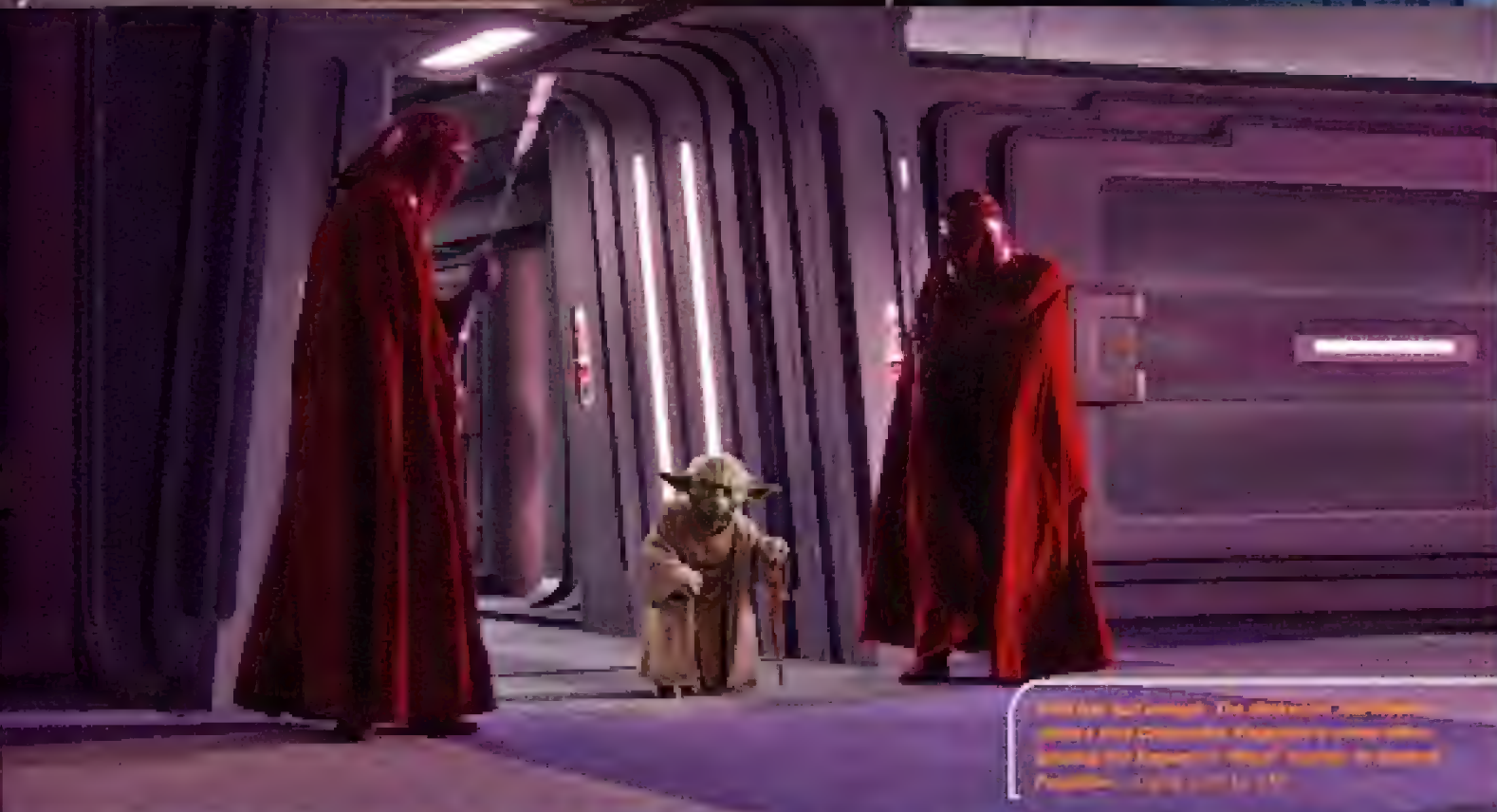
effects for the major characters in the film," says McCallum. "I was there for a couple of days while they were recording, and the work they're doing is just brilliant."

However, the entire movie experience won't be complete without an accompanying film score, and John Williams has moved on from merely spotting

the film to actually penning the music. "He's writing like mad. Actually, that's another front that's kicking it into high gear. He will write right up until they start the actual scoring of the film, which will happen at the very beginning of February," explains McCallum. "He's crazed and in the middle of it right now."



While some of the Separatist fighters are easy to deal with, Obi-Wan Kenobi finds that the super battle droids are not pushovers.—Digital work by ILM



It's not just enough. The director's passion for the franchise is evident in every scene, from the opening of the film to the final moments of the story.—Digital work by ILM

"It's really crazy over at Skywalker Sound as Ben Burtt and his team begin finalizing all the effects for the major characters in the film."

Those who have been with *Insider* for the past 10 years have grown very accustomed to hearing from McCallum about the happenings at Lucasfilm and JAK Productions in regards to the prequels. However, Issue 81 will be the last in a long line of updates from the busy producer, and while he is certainly aware that there is a light

at the end of the tunnel, he's not quite ready to acknowledge it just yet. "I'm aware of it all the time," he says, "but I don't want to dwell too much on that fact. We still have a lot of work ahead of us." ☐



Star News From Around the Galaxy

TEN CHARITIES SELECTED FOR EPISODE III BENEFIT PREMIERES

Lucasfilm Ltd. and Twentieth Century Fox announced that *Star Wars: Episode III Revenge of the Sith* will premiere on May 12 in 10 cities across the United States. As has been a tradition for the previous *Star Wars* movies, Lucasfilm will use the premieres to raise critical funds and awareness for issues affecting children and families by working with local charities.

"These charitable organizations are the leaders in direct services and advocacy for children and families," said George Lucas. "I'm delighted that the screenings can help these amazing organizations, which do such important work."

At each premiere, a portion of the theater seating will be made available to disadvantaged children. The film will be released in theatres on May 19, 2005. The charities that have been selected are:

- Alliance for Education, Seattle, WA
- Artists for a New South Africa, Los Angeles, CA
- Children's Defense Fund, Washington, D.C.
- The Children's Health Fund, New York, NY
- Children's Memorial Hospital, Chicago, IL
- City Year, Boston, MA
- Colorado Children's Campaign, Denver, CO
- Hughes Spalding Children's Hospital, Atlanta, GA
- Karel Family House, San Francisco, CA
- Miami Children's Hospital Foundation, Miami, FL

STAR WARS CONTENT FOR THE WIRELESS AT HEART

THQ Wireless Inc., a subsidiary of THQ Inc., announced that it has entered a multiyear agreement with Lucasfilm Ltd., which grants THQ Wireless the worldwide rights to develop and distribute a comprehensive offering of *Star Wars*-branded content for mobile phones. With THQ Wireless's unique combination of game, personalization, information services, and messaging expertise, the suite of products is expected to span almost every genre of wireless entertainment and include a wide range of content from the entire *Star Wars* saga, including the massively popular *Star Wars* trilogy and *Star Wars: Episode III Revenge of the Sith*—the much-anticipated final film.

"We look forward to working with THQ Wireless to offer fans around the world an immersive *Star Wars* mobile experience," said Casey Collins, director of Domestic Licensing & Retail Marketing at Lucasfilm Ltd. "We're happy to work with a pioneering force in the wireless entertainment industry to create a great portfolio of wireless products for a global audience."

Fans worldwide can interact with and personalize their mobile phones with *Star Wars*-themed mobile games and ringtones like the Imperial March, one of the most recognizable themes in movie history. Additionally, THQ Wireless is expected to offer video clips, screensavers, and wallpaper featuring famous characters and images from the *Star Wars* saga. Now the Force can be with you—everywhere.

LUCASFILM RETURNING TO COMIC-CON IN 2005

Even though *Revenge of the Sith* will hit theaters in mid-May, Lucasfilm is taking its huge show on the road and plans to appear at Comic-Con International 2005 in San Diego this July. Due to the popularity of the *Star Wars* pavilion at last year's Comic-Con, which saw tens of thousands of fans pass through, Lucasfilm again plans to have another large attention-grabbing area. Patrons can expect to be treated to a *Star Wars* Street Fair atmosphere, complete with a wealth of activities and booths galore. Stay tuned to the pages of *Insider* for more details as they are announced.

DR. JONES FLIES SOLO TO MAKE HOUSE CALL

He arrived without warning—and caught employees at Renton's Topics Entertainment by surprise. So what was actor Harrison Ford of *Indiana Jones* and *Star Wars* fame doing in Renton, Washington, last October?

Call it a favor for CEO Greg James, an avid conservationist who donates five percent of his company's pretax earnings—that was about \$400,000 in 2003—to conservation issues. At a Conservation International dinner auction that same year, James paid \$50,000 for an item that included a flight via private jet to New York to have lunch with Ford on a movie set. Unfortunately, the film was never made. James declined an invitation by Ford to come to the Big Apple anyway, and instead asked the actor if he wouldn't mind stopping by his office to meet James' employees. Ford shook hands and had his picture taken with everyone, which James had framed and presented to his employees the next day.

"Imagine you're working at your cubicle and someone walks up and asks, 'Would you like to meet Harrison Ford?'" said Undsay Collins, James' executive assistant. "It was just fun."



STAR WARS: CLONE WARS COMING TO DVD

The war is about over as the Emmy Award-winning and critically acclaimed *Star Wars: Clone Wars* Volume One is coming to DVD on March 22. Directed by Genndy Tartakovsky with art direction by Paul Hudson, the disc will feature all 25 chapters of the popular micro-series, which chronicles events of the Clone Wars during the Clone Wars.

The series will be on 14 DVD boxes, which will be on sale for \$49.99. The first box set, which will contain the first three discs, will be on sale from March 21 through 26.

"You know, Greedo failed to recycle."



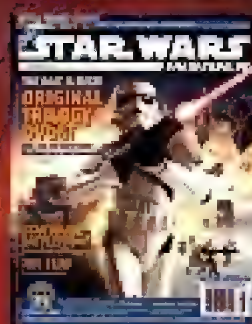
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Celebration III Update



THE STAR WARS PARTY TO END ALL PARTIES... CELEBRATION III

April 21-24, 2005, Indiana Convention Center, Indianapolis, IN

Episode III *Revenge of the Sith* might be the most anticipated *Star Wars* film of all time, and **Celebration III**, preceding the film release by just four weeks, has got to be the most-anticipated *Star Wars* fan event. Produced specifically for *Star Wars* enthusiasts by Lucasfilm and Gen Con LLC, the giant fan festival will offer a multitude of *Star Wars* entertainment and event choices from morning until late at night.

For the latest **Celebration III** news, events, guests, and schedule updates, check starwars.com and starwarscelebration.com.

ONE MAN STAR WARS TRILOGY

Impressive. Most impressive. Charlie Ross, the performing genius behind the "One Man *Star Wars* Trilogy" and "One Man *Lord of the Rings* Trilogy" is slated to perform at **Star Wars Celebration III**. Ross's spot-on voice not only delivers the familiar nuances of favorite lines from the original trilogy, but it also re-creates believable blaster fire, explosions, and even strains of the famous score. With no props and no set pieces, he has no problem transporting his audience on an entertaining romp through the *Star Wars* films.

Check starwars.com and starwarscelebration.com for performance times and locations to be announced later this winter.



STAR WARS KIDS' ROOM AT CELEBRATION III

Kids, the young at heart, and families that just want to sit down and do something fun together should make time for a visit to the Kids' Room at **Celebration III**. The Kids' Room at **Celebration II** featured drawing classes, like those with artist Iain McCaig, face painting, letters to Yoda, drawing and craft projects, costume contests, and a stage for acting out favorite scenes from the films. An event schedule for the *Star Wars* Kids' Room will be posted closer to the show on starwars.com and starwarscelebration.com.

Iain McCaig, concept artist for the *Star Wars* projects, looks super cool in his shop, "A Day in the *Star Wars* Art Department." McCaig taught young artists how to draw *Star Wars* creatures in the *Star Wars* Kids' Room during **Celebration II**. Photo by Dennis MacGillivray, starwars.com.

RETURN OF THE STARS

One of the best things about **Celebration II** for many fans was meeting the *Star Wars* actors and personalities whom they have admired for years. More than 30 autograph guests chatted with fans and autographed photos at **Celebration II**, and fans can expect even more guests to appear in Indianapolis this coming April. The huge, dedicated **Celebration III** autograph hall, slated for Exhibit Hall A in the Indiana Convention Center, will be the weekend home for stars from all six films of the saga and for autograph-hunting fans eager to meet their favorite *Star Wars* actors.

Double First Daniel Craig, who played young Boba Fett in *Attack of the Clones*, and Jeremy Bulloch, the classic trilogy Fett, go busy signing for fans at *Star Wars Celebration II*.



STAR WARS CELEBRATION III CHECKLIST

- ☐ **Register Now!** Go to starwarscelebration.com and buy your badge for the *Star Wars* party of a lifetime.
- ☐ **Reserve Your Hotel Room!** Register through the **Celebration III** site and receive a code that allows you to reserve a room at a discounted rate while rooms are available.
- ☐ **Get a Free Darth Vader!** Purchase a four-day badge for **Celebration III** and sign up to receive a free Darth Vader topper. Details are on the registration site.
- ☐ **Finish Your Fan Film!** *Star Wars Celebration III* will host the fourth annual *Star Wars* Fan Film Awards. Go to starwars.atomfilms.com for details on how to enter your film.
- ☐ **Start Your Attack Plan!** There will be so much *Star Wars* fun at **Celebration III** it will be impossible to do it all. Keep up with schedule additions at starwars.com and starwarscelebration.com.

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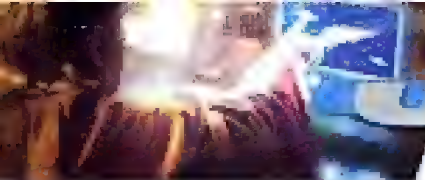
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Through The Labyrinth of Evil

JAMES LUCENO FINDS THE PATH TO REVENGE OF THE SITH

For some time now, fans have known that *Revenge of the Sith* would be checkmate in Darth Sidious' drawn-out chess game against the Republic and the Jedi Knights who have served it so faithfully. It was James Luceno's job to set up the board.

Labyrinth of Evil (Del Rey, \$25.95) takes Obi-Wan Kenobi and Anakin Skywalker on a dangerous whirlwind journey from the Neimoidian worlds to the Separatist strongholds of the Outer Rim. There's also plenty of action closer to home as a team of Jedi investigators scour the guts of Coruscant, unraveling clues about the identity of the mysterious Sidious—clues that take them places they couldn't possibly have imagined. Finally, the book follows General Grievous, the Confederacy's terrifying warlord, on a daring commando raid aimed at the very heart of the Republic's leadership.

And it ends with a cliffhanger of decidedly epic proportions. That, Luceno acknowledges, is "always dangerous territory—you can't wrap things up." But the wrap-up will be soon in coming: *Labyrinth of Evil* practically leads up to the opening minutes of a certain May movie.

Luceno, of course, is no stranger to the Star Wars galaxy. He's written a previous "bridge" novel, 2001's *Cloak of Deception*, a pre-Episode I novel that sees some of *The Phantom Menace*'s plots set in motion, as well as the *Darth Maul: Saboteur* e-book and the text for *Inside the Worlds of Star Wars Trilogy*. He also served as one of the architects for the 19-book New Jedi Order series, helping its 12 authors keep the sprawling saga in line, and wrote three books himself—*Agents of Chaos I: Hero's Trial*, *Agents of Chaos II: Jedi Eclipse*, and the finale, *The Unifying Force*. The authors of that series have likened writing it to running a race with the passing of the baton between books critical—something Luceno found out when writing *The Unifying Force* at the same time Greg Keyes was writing the penultimate book, *The Final Prophecy*. This time, things were reversed.

"Suddenly, I was in Greg's place—I was writing the book that was going to lead into the conclusion," he says.

That conclusion—the novelization for *Revenge of the Sith*—will be penned by *Traitor*

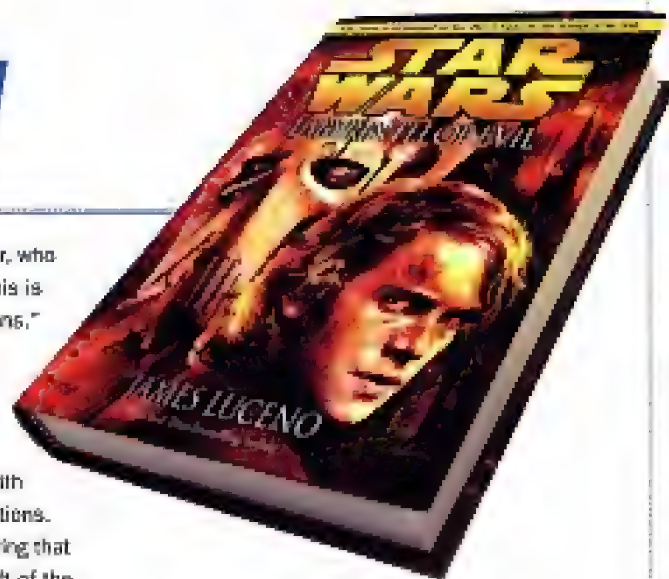
and *Shatterpoint* author Matthew Stover, who Luceno says "did a remarkable job—this is not your typical novelization by any means." Stover also earned Luceno's gratitude by performing an invaluable service: When Luceno wasn't able to meet with George Lucas about *Labyrinth*, Stover devoted a portion of his allotted hour with the Star Wars creator to Luceno's questions.

Oh, to have been a fly on the wall during that session! Luceno had read an early draft of the *Revenge of the Sith* script and pored over the two previous prequels with Stover, trying to puzzle out the elements of Sidious' plot. *Did Jedi Master Sifo-Dyas really have a role in the creation of the Republic's clone army? Why did Count Dooku reveal Sidious' existence to Obi-Wan? Who is Grievous? Why does Episode III begin in the middle of events that will stun the audience?*

Lucas provided answers—or at least some hints—giving Luceno a direction for his book. "Hearing it from the master himself really made me feel pretty confident there was a book in this," he says.

But writing that book wasn't easy. *Labyrinth's* plot had to mesh not only with *Dark Horse Comics'* lead-in to Episode III but also with the second season of the *Clone Wars* cartoon. (Luceno says it all worked smoothly, though he adds that fans may find "slightly different accounting of the same events.") And as Luceno wrote, he had to keep up with a script that was evolving. Grievous emerged as a somewhat different character than had been envisioned, Luceno says. Moreover, a brief exchange between Obi-Wan and a clone commander that inspired *Labyrinth's* opening scenes was cut, as was some of the political tug-of-war between Palpatine and the Senate. (Luceno says some of that material remains in Stover's novelization.) At the same time, Luceno was writing the text for DK's *Revenge of the Sith Visual Dictionary*, which gave him "even more things I could insert into the galleys of *Labyrinth* to keep things as consistent as possible."

One element of *Labyrinth* may surprise readers: the light moments between Obi-Wan and Anakin, who the *Clone Wars* have forged into a smooth-functioning team in the art of both war



and reprieve. Part of that, Luceno says, was a reaction to the fact that events were necessarily "grim and heavy" in the New Jedi Order. But he also looked back to the first three *Star Wars* movies for inspiration.

"I wanted to pay homage to the original trilogy," he says, noting that *Labyrinth* was the overall saga's last chance for a smile or two. There's "not a lot of room for humor or lightness" in *Revenge of the Sith*, he says.

The release of the final *Star Wars* movie doesn't mean an end to Luceno's efforts in a certain galaxy far, far away—quite the contrary. He's consulting with Aaron Allston, Troy Denning, and Karen Traviss on a nine-book series set after the New Jedi Order. He's also tackling a storyteller's dream: *Dark Lord*, due early next year, will chronicle the beginning of Darth Vader's transformation after *Revenge of the Sith* to the Sith Lord we'll see decades later. It's a tale Luceno calls "a kind of hero myth in reverse."

"I'm looking forward to it, especially because there's so much terrific stuff to work from in Episode III," Luceno adds. "We get a sense of what Vader is put through and what his priorities are."

As with *Labyrinth*, Luceno will be proceeding with help from the source. "really mind-blowing" directives about the dark times after *Revenge of the Sith*, passed along by Lucas himself.

Details? You'll have to wait. But here's a hint: "A lot of the things all of us have been taking for granted are not true," Luceno says. "At the same time, some of the things that are new open whole new areas for development." —Jason Fry



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Man the Battle Stations: General Panic

HERE COMES GENERAL GRIEVOUS



Oppressive...grave...causing severe pain, suffering, or sorrow." Those aren't excerpts from a Lucasfilm casting sheet; it's the Webster's dictionary definition of the word "grievous," making the good general the most aptly named villain since...er, Darth Maul.

By every indication, Grievous will live up to the advance billing of his moniker. For the record, there's never been a *Star Wars* baddie quite like Grievous, a fact that writer Chuck Dixon intends to prove in the four-issue series *General Grievous*, beginning in January from Dark Horse Comics.

"He's truly, truly mean," says Dixon of his subject. "I think Darth Vader at least had some redeeming characteristics. After all, his fondest wish was for his kids to come into the family business. What's so bad about that?" And Dixon is quick to point out the tempering qualities of some of the movie saga's other villains, contrasting them with Grievous' scorched-earth wickedness: "Darth Maul was a fanatic and the Emperor is a political animal," he says, not mentioning the aristocratic gentility that seemed to soften the edges of Count Dooku and Grand Moff Tarkin. "But Grievous just seems to enjoy being nasty and hurtful. I guess that's what happens when you wind up trapped inside a robot for the rest of your miserable life."

As readers of *Insider* already know (see cover feature, page 62, Issue 75), General Grievous is a hybridized cyborg whose outer shell is made up

of sharp, angular pieces of metal. What remains of his original body is buried within, and the only obvious sign that he isn't a droid comes from his intent, catlike eyes. The *General Grievous* series will drop hints regarding the character's former life and how he wound up as "more machine than man" to a degree that would shame even Vader. One thing's for sure—he's not happy about it.

The series will follow Grievous as he lays waste to the homeworld of the Ugnauts, hatches a disturbing plot involving captured Padawans, and battles a band of vigilante Jedi hoping to take him out by any means necessary. Dixon promises to explore how Grievous serves the Sith as well as the Separatists while delivering plenty of space battles, grand military conquests, and down and dirty combat.

Dixon is best known for his long run on *Batman* and related Bat books for DC Comics, having written over a thousand stories dealing with either the Dark Knight himself or his supporting cast, including Robin, Nightwing, and Batgirl. Recently, Dixon worked on *Way of the Rat* and *El Cazador* for CrossGen, and *Richard Dragon* and *Nightwing: Year One* for DC. He is proud to wear his *Star Wars* geek credentials on his sleeve.

"I am an unabashed, longtime *Star Wars* fan," he states. "I measure my life as what happened before *Star Wars* opened and what happened after *Star Wars* opened in May 1977." In fact, when the opportunity arose to write comics set in the *Star Wars* universe, his love for the movie saga became a self-imposed obstacle. "Dark Horse has been after me for a while to do some *Star Wars* work, but I've always resisted because I'm such a huge fan and wanted to remain a fan, rather than (become) professionally attached to it in any way. But I couldn't pass up the chance to work on a bad guy as cool as Grievous and the chance to work with Rick [Leonardi] again." The pencils on *General Grievous* will be handled by industry veteran Rick Leonardi, who previously worked with Dixon on DC's *Nightwing* and *Birds of Prey*, and is familiar to *Star Wars* comics fans for his contributions to Tim Truman's *Outlander* story arc.

After *Grievous*, Dixon is writing ATP Comics' *The Iron Ghost*—a masked vigilante story set in Berlin at the time of the Third Reich's collapse—

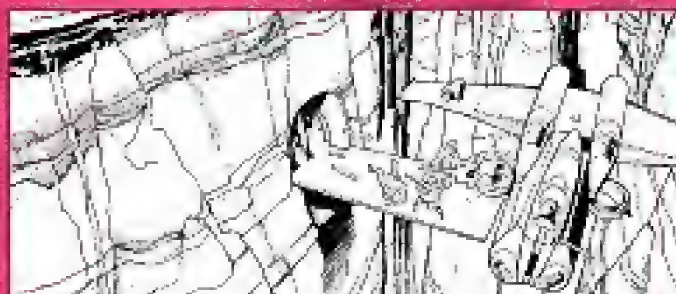
LOVIN' THE CLONE WARS

It's all about Leia in *Star Wars: Empire Volume 4*, which collects issues 5 through 6 and 20 through 22 of the ongoing *Empire* series as well as the *Star Wars: Visions* one-shot written by Jack Kirby and illustrated by Paul Smith. The three adventures unfolded within *Empire* 4's *Lunar* arc just before the Battle of Yavin through the creation of Echo Base on Hoth, taking her between the extremes of armed rebellion and brainless. Other contributing writers include Ron Frenz, Walter Hertz, and Rick Jones. With additional art contributions from Joe Roth, Frenz, Tony Stone, Alamy, and Christian Dailly, the issue is the 150-page trade paperback (\$17.95) in the end of March.

The *Clone Wars* saga on to *Dark Horse Adventures* Volume 3, the final chapter of the digital comic series inspired by the 30 Cartoon Network animated series. With 26 pages of hyperactive action starring Hoth, Count Dooku, General Grievous, and the renegade clone troopers who take the fight to the first time, the issue features the stylized artwork of Matt and Shawn Pilsbush in stories scripted by Jason Blackman and Ryan Kautzman. *Clone Wars Adventures* Vol. 3 will go on sale in late February and retail for \$4.95.

—DANIEL WALLACE FOR *INSIDER*

and self-publishing the comic *Akoto: Wargod of the Lost*. But Grievous is still on his mind, and he's interested to see how the character will play out on the big screen this May. "I suppose he's somewhat like the Terminator but with more free will and lots more personality," he muses. "[And] a touch of the Phantom of the Opera. He also seems to be more of his own man than other *Star Wars* villains. Well, half of his own man." —Daniel Wallace



"...Grievous just seems to enjoy being nasty and hurtful. I guess that's what happens when you wind up trapped inside a robot for the rest of your miserable life."

THE HISTORY OF THE MANDALORIAN

EXPLORING THE EVOLUTION OF A MIGHTY RACE OF WARRIORS

By Abel G. Peña / Illustrated by Joe Corroney

When Boba Fett first appeared in the *Star Wars Holiday Special* in 1978, fans had one question on their minds: Who was *that masked man*? Then *The Empire Strikes Back* novelization teased us when it described Fett's armor as "the kind worn by a group of evil warriors defeated by the Jedi Knights during the Clone Wars." Now, almost 25 years later, with the prequels showing Jango Fett's shocking role in the development of the clone army, at long last most of the secrets of the Mandalorians can be revealed.

HISTORY LESSON

The history of the Mandalorian shock troopers goes back a long way, some say to the dawn of recorded galactic history. Though in modern times the Mandalorians have become a grab-bag of alien races, including humanoids, Togorians, and Karestians, the Mandalorians were once strictly a gray-skinned warrior race. Xenanthropologists believe that this original Mandalorian species was descended from the ancient Taung Shadow Warriors of Dha Werda Werda legend. Particularly compelling are similarities between the Mandalorian language and surviving Taung texts.

The planet Mandalore has figured steadily in Mandalorian history, though whether it was the planet of origin remains disputed; legend has it the

world was named after its conqueror Mandalore the First, whose warriors slaughtered the mammoth mythosaurs that dominated the planet. Historically, the Mandalorians often made conquered planets their home, planets such as the great gladiatorial combat world Kuar during the Great Sith War and the surreal Shogun years before that. This practice led to the use of the name "Mandalore" as a title signifying the appointed leader of the Mandalorian clans. Thus, "home" was acknowledged as wherever the Mandalore deemed to hang his mask. The traditional Mandalorian crest, frequently mistaken for a Bantha skull, bears a striking resemblance to the skull of a male mythosaur. But in truth, the symbol was actually adopted in reverence to a legendary Mandalorian combat-training master.

The Mandalorian shock troopers have undergone many permutations. The oldest documented incarnation is the Mandalorian Crusaders from around 4000–5000 years BBY (Before the Battle of Yavin, the starting year of current calendars). Made up of clans of simianlike humanoids, these nomads roamed space seeking conflict, following a code called the Canons of Honor. The Canons aimed at helping warriors attain personal glory via combat and loyalty to one's clan. Despite this simplistic aim, the Crusaders were scarcely primitive, placing highest priority on plundering cutting-edge weaponry at every opportunity.



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CLONES

MANDALORIAN

The label of Mandalorian Crusader is misleading. It's thought that the Crusaders' forefathers were a religious warrior society with sophisticated laws that devolved into the Canons. But following the Mandalorians' epic clashes with the insectoids of Neveota, war, once a ritual form of worship to Mandalorian gods, became itself divine and reverential. Henceforth, any campaign promising holy carnage was regarded a "crusade."

This mentality led the Crusaders to eradicate entire species like the Fenefar, Tlönians, and Kuarans. Thousands of years later, the Itullians too would suffer the same fate. In fact, the only species to survive a full-fledged Mandalorian onslaught were the neighboring Mandallian Giants. These fierce combatants not only repelled Mandalorian attacks but earned enough respect to later fight beside them.

Unsurprisingly, the Mandalorian Crusaders jumped at the chance to participate in the Great Sith War in about 4000 BBY. Fighting for the Sith, these soldiers of fortune struck at the Republic's very heart on Coruscant. However, the Jedi eventually rallied and defeated the Sith and their Mandalorian allies.

But that didn't stop the Mandalorians. On the contrary, the temporary defeat precipitated a frenzied conviction that the "Great Last Battle" was at hand. For 20 years, the Mandalorians zealously invaded small non-Republic worlds on the fringe of Known Space, raiding their resources and building up a powerful army. Anticipating an apocalyptic war, the Neo-Crusaders began accepting members of other species into their midst, treating these "converts" as equals. Together, they unleashed a series of jihads known



Mandalorian Marco warbles Legatus War Dragons and Mandalorian Battle Horses around the Dark Unclashed's during the New Sith Wars.

DIRTIES



simply as the Mandalorian Wars. (Due to their temporal proximity to one another, these conflicts are generally grouped with the Great Sith War, Cleansing of the Nine Houses, and War of the Star Forge under the name "Old Sith Wars.")

After three long years, the reigning Neo-Crusader chieftain Mandalore the Ultimate was killed, and the Mandalorians were defeated. Many thought them extinct, and it's largely conceded that the Mandalorian species itself all but vanished from the galaxy then. However, its warrior culture survived.

Following their failed campaign, the Crusaders found a new object of worship—the almighty credit. Decimated and embittered, the surviving Mandalorian warriors turned ruthlessly mercenary in order to survive. Informally called the Mandalorian Mercs, these individuals hired out their lethal

talents to the highest bidders without regard to silly notions like justice, morals, and honor.

Some loyal Mandalorian shock troopers, such as Canderous Ordo and Master Jein, successfully brought some of the clans to heel. Many other Mandalorian Mercs, however, carried on this ruthless agenda for millennia as evidenced by the villainous Ung Kusp as well as Mandalorian shock trooper participation in the seemingly endless New Sith Wars, lasting from 2000–1000 years ago. But then, a few decades before the outbreak of the Clone Wars, one man changed everything.

Jaster Mereel, a deeply pious human and extraordinary soldier, immediately noticed a deep-seated dissatisfaction in the hearts of many a hard-bailed Mandalorian. As a former Journeyman Protector, Mereel brought a strong ethic that extended far beyond the limited Mandalorian ideology of fighting for credits. His prowess in combat earned him the respect of his peers, and when Mereel fought tooth-and-nail to become reigning Mandalore and unite the disparate clans, his ideals became the foundation of a new creed: the supercommando Code.

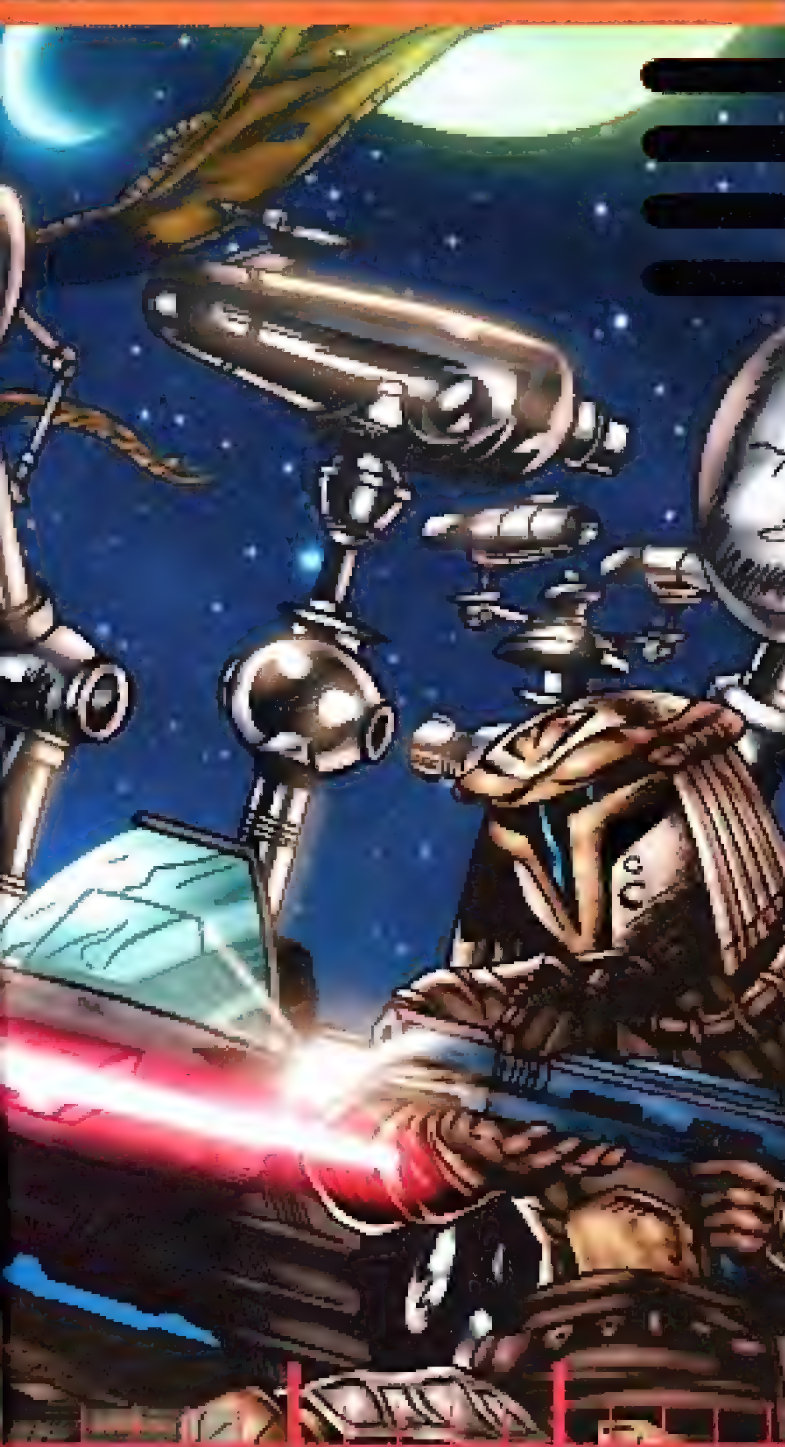
Not all agreed with Mereel's ideas, however. Many bloodthirsty and amoral Mandalorians resented him, having enjoyed the unaccountability of their mercenary lifestyles. Among them was the soldier Vizsla, who gathered the dissenters into a splinter group, the Mandalorian Death Watch. Mereel's supercommandos, in turn, recast themselves as the True Mandalorians, and total war ensued.

The Mandalorian Civil War not only killed Mereel and Vizsla, but it also nearly destroyed the Mandalorians. Only a handful of Death Watchmen survived the superior organization and skill of the True Mandalorians, hiding out in the Outer Rim for decades. The latter, though, were totally wiped out when the Jedi were duped into thinking the True Mandalorians had wrought grave atrocities on the population of Galidraan. Only one True Mandalorian, Jango Fett, survived, and he later became the primary donor for the Republic's clone army.

Jango died as the Clone Wars began, but thanks to one of his clones, the Mandalorian tradition survived. Alpha-02, an aberrant ARC trooper the Kaminoans failed to recondition, became obsessed with rebuilding the Mandalorian supercommandos. Returning to Mandalore, he recruited an army of 200 soldiers from local police units, and another dozen came from the unlikely source—former Death Watchmen. Near the Clone Wars' climax, these new Mandalorian Protectors helped Mandalore's government seize MandalMotors' facilities in the capital of Keldabe for Separatist use. Squads of Mandalorian supercommandos carried out covert missions for the Confederacy of Independent Systems. Following the death of a prominent Separatist commander, the Mandalorian Protectors armed with a Battle Legionnaire droid army executed multiple devastating blitzkriegs on Republic targets, including Kamino and New Bornalex.

By the end of the war, however, only a trio of the 212 shock troopers was thought to have survived: childhood friends Tobbi Dala and Fenn Shysa, and a shell-shocked Alpha-02. Dala and Shysa returned to their impoverished homeworld, hoping to live out their lives in peace. However, the Galactic Empire eventually caught up with them. When Dala gave his life to rid Mandalore of Imperials, Shysa realized that the time to revive the Mandalorian supercommandos had come.

Under Shysa as Mandalore, the Protectors flourished. They assisted the Alliance of Free Planets in defending Known Space from Nagai and Tof invaders, and helped deliver the crucial blow in the New Republic's campaign against Lord Shadowspawn. For decades, however, the Protectors served chiefly as guardians of the Mandalore sector until the Yuuzhan Vong



Ailyn eventually tracked Fett down to the dreamscapes of Shogun, where she found evidence of a dead Mandalorian supercommando and Fett's abandoned Slave IV. Assuming Fett dead, she took his KDY AAT-1 starship and permanently adopted his identity.

Vel disappeared during the Yuuzhan Vong Invasion. Not even Fett knows if she's still alive.

MANDALORE THE RESURRECTOR (A.K.A. ALPHA-02, "SPAR")

An average of 3.5 in every 100 Kaminoan clones manifest abnormal mental or emotional tendencies. These aberrant clones always undergo careful reconditioning. Always, that is, except in the case of ARC trooper Alpha-02.

Alpha-02, nicknamed Spar, was part of the first "test-class" of 100 ARC troopers created by the Kaminoans for the Republic when Master Sifo-Dyas put in the order for a clone army. The normal number of aberrant clones appeared and were reconditioned. But one clone, Spar, demonstrated such independence of mind and force of will that the normal reconditioning process did not take.

The Kaminoans realized this far too late but through no fault of their own. For eight and a half years, Alpha-02 looked and acted like his fellow clones, until one day mention of Jango Fett's exploits triggered an odd reaction in Spar—a memory that didn't belong to him. Suddenly, Jango's memories began flooding Spar's mind. Knowing he'd be reconditioned to erase the precious memories that weren't technically his, he made a bold escape from Kamino.

Spar roamed the Outer Rim, where he worked at odd jobs for several years while trying to sort out his own troubled mind. After the outbreak of the Clone Wars, however, and the death of Jango Fett, Spar suddenly realized his purpose. Immediately, Alpha-02 went to work rebuilding Jango's supercommandos from local police on Mandalore, where rumor spread that the son of Jango Fett, the last True Mandalorian, had survived to lead them. As Mandalore the Resurrector, Spar and his Mandalorian Protectors waged war on the Jedi. For their last mission, Darth Sidious ordered the Mandalorian government to send the supercommandos to capture Senator Padmé Amidala on Norval II. Once there, Republic forces ambushed them.

Following the wars, Alpha-02 disappeared to the Exoticarium Nebula where, unable to reconcile his dual sets of memories, his mind slowly gave way to clone madness. Spar wasn't sure whether or not he was hallucinating when a woman named Ailyn Vel accused him of being Boba Fett and shot him dead.

TOBBI DALA AND FENN SHYSA

Tobbi Dala and Fenn Shysa were good and honest men. Boyhood friends born on a small province off the coast of Mandalore's largest continent, these local constables enjoyed throwing back a mug or two of Mandallian Naoletthe after a hard day's work. With their destitute homeworld historically marginalized by the Republic, however, Dala and Shysa didn't hesitate to heed Alpha-02's call for troops to resurrect the Mandalorian supercommandos and join a seemingly just Separatist cause.

But history is a harsh arbiter. Though Dala and Shysa were privy to a great duplicity on the part of Darth Sidious, when they returned home from the Clone Wars their own people branded them outlaws and evildoers—a people who'd now legalized slavery to escape Mandalore's legacy of poverty. Cooler minds prevailed, however, and Dala and Shysa were covertly enlisted to train elite special police units around the planet.

When Dala gave his life ridding Mandalore of slavers, the burden of revitalizing not just the Mandalorian supercommandos but Mandalore itself fell on Shysa. Now a symbol of hope rather than evil, Shysa rallied his people to join the Alliance and oppose the forces of Grand Admiral Miltin Tikel. Under Mandalore Shysa's guidance, the Mandalorian Protectors rose from the ashes once more.

After almost 20 years, an aging Fenn Shysa finally rejoined his childhood chum when, in an unexpected turn of events, Shysa gave his life on the planet Shogun saving Boba Fett from death.



ALFREDA GOOT AND FESKIT BOBB

Alfreda Goot and Feskit Bobb were washouts from Dala and Shysa's elite police training program, managing to cobble together suits of supercommando armor and become soldiers-for-hire.

Goot, a Togorian, didn't amount to much more than a low-rent merc. She worked only a couple jobs for minor crime lord Slag Flats before trying to make a name for herself collecting the bounty on Han Solo. Goot managed to bait the Corellian smuggler to the Cockade Café at Mos Eisley, but her mediocre skill proved inadequate to trump the legendary Solo luck.

Feskit Bobb fared better. A Mandallian Giant, Bobb was an accomplished and ruthless hunter, famous for capturing the notorious serial



killer Kardem. Not only did he carry illegal disruptors as part of his regular arsenal, Bobb had no qualms with using torture methods like the Burning to acquire his quarry.

Bobb also occasionally took special assignments for the Empire. On one such job in the Crystal Forests of Garatak III, a lucky shot from a Rebel punk abruptly ended Bobb's career.

JODO KAST

Jodo Kast was a SpecOps Resistance fighter back when the Rebellion was a local affair. But Kast always valued a solid cred more than intangibles like freedom and justice. During a messy engagement on Garatak III, Kast took down a manhunter whom he mistook for Boba Fett during the confusion. Only afterward did he realize his error.

That gave Kast an idea. Using Mandalorian armor he salvaged from the planet Zaojja, Kast deserted the Resistance and used Fett's name as an in to the bounty hunting profession. Immediately he hooked up with two hunters, the graceful Zandra and the diminutive Puggles Trodd. The trio ran a series of successful hunts before a botched job on Dura-Kahn soured things. With his brilliant track record, Kast grew arrogant. The fact that his bounties were rarely first rate hardly bothered him. Kast ultimately outsmarted himself, though, when the novice hunter allowed Fett to lure him into a trap and kill him.

ARMS AND ARMOR

MANDALORIAN SHOCK TROOPER ARMOR

Shock trooper armor comes in several forms, including the various Crusader armors of the Old Sith Wars and different supercommando armors of the True Mandalorians, Protectors, and Death Watch.

While later supercommando armor bristled with everything from kneepad rocket-dart launchers, wrist lasers and blades, mini-concussion rockets, and flamethrowers, Crusader armor was far sparser. This owed to Crusaders generally considering hand-to-hand combat the greatest honor. Crusader armor, however, did come equipped with a Zim Systems rocket pack as good, or even better, than that of the famed Old Republic Rocket Jumpers. As such, Crusader armor could be sealed for airless flights through hard vacuum. Later incarnations of Mandalorian armor typically employed jet propulsion packs instead, like the Mitrinamon Z-6, because they were less cumbersome and came equipped with a standard grappling missile.

Crusader armor was organic in appearance and could vary considerably from one soldier to the next. However, for their holy wars on the Republic, Mandalorian armor became more uniform. Still lacking the plethora of weaponry of later shock trooper generations, the bulky armor of the Mandalorian Wars' Neo-Crusaders was sleek and seen in a variety of colors. Ironically, this armor later inspired Republic Senate Guard designs.



Armor for any occasion: A Crusader, Neo-Crusader, and Death Watchman.

Jango Fett's Apartment

A STARK SPACE FOR A SIMPLE MAN

The austere white quarters of Jango Fett glistened on a soundstage in Fox Studios Australia. Posted at the set's entrance was a sign reading *Please Use Booties Provided When Walking on Set*. Of course this notice did not apply to the actors as it would be rather undignified for an infamous bounty hunter or Jedi Master to wear "booties." The fateful meeting of Jango Fett and Obi-Wan Kenobi was filmed in the last week of July 2000.

At the front door, Obi-Wan and his host Taun We were greeted by the younger Fett, Boba, played by Daniel Logan. Between takes, George Lucas instructed Logan to look at Kenobi (Ewan McGregor) with more suspicion the next time through. McGregor leaned over to Logan with some whispered words of advice. On the next take, Logan looked at him with utter disgust. "Not quite so much of a look this time" Lucas told him, causing Logan to giggle and point at

his costar. "Ewan told me to look at him as if he'd let off a really smelly fart!" Everyone on set had a good laugh, including Lucas who said, "Okay...but a little less smelly this time."

Inside the living quarters, the set designers kept in mind that an average Kaminoan stands over seven feet tall. They reasoned Jango would not have altered the space to suit himself but would simply live within the given environment during his stay. A molded black settee and other furniture pieces were built slightly higher so that an average human's legs wouldn't touch the ground when seated. This sizing difference was purposely subtle. As set decorator Peter Walpole put it: "We didn't want it to look like something from the *Land of the Giants*." The color scheme or rather the lack of color in the apartment was a visual tie-in to the white armor of the new clone troopers and stormtroopers in the original trilogy. This cleaner look also affected the redesign of the classic Fett armor. At first, George Lucas had been entertaining the thought of white armor for Jango, an approach considered many years ago when Boba Fett was first designed for *The Empire Strikes Back*. Lucas soon felt that white still wasn't right for Jango in this film. "It looked too slick. I needed something a little rougher than that but still reminiscent of the stormtroopers."

The solution came when the costume department was trying new materials for the armor. At one stage, the armor's finish had a burnished steel look, and once George Lucas saw it, he decided it should remain that way. Within the apartment, Jango preferred to keep the shiny armor concealed in a closet, away from the prying eyes of the visiting Jedi Master.

—Chris Trevas

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To ensure proper eyelashes during retakes, actress Rena Owen wore a blindfold last with a cutout of Tatooine's hood on top. In actual takes, she stood off-camera reading her lines.

Industrial Light & Magic created the view outside by combining photography of a scale model of Tatooine City with computer-generated water effects.



Thirteen-year-old New Zealand native Daniel Logan played the young Boba Fett. He counted Ewan McGregor as one of his closest friends during the shoot: "It was so fun with him. We always knocked around on the set."

Teniera Morrison once chased after Boba Fett's old bounty, Harrison Ford, when he played a pirate in the movie *Six Days Seven Nights*.

Jango wasn't the first name considered for the elder Fett. Early drafts of the Episode II script list him as J'mee.

Obi-Wan Kenobi has grown wiser since *The Phantom Menace*, trading in his Padawan braid for longer hair and a full beard.

The costume department achieved the brushed metal finish of Jango's armor by adding aluminum powder to fiberglass. A total of four hero versions of the armor were made for close-ups, each consisting of 25 separate pieces.



When word broke that Lucasfilm would be teaming with Cartoon Network to produce a series of 20 three-minute long animated shorts based on the unseen events of the Clone Wars, there was a great sense of excitement among fans the galaxy over. It was even more thrilling to learn that Genndy Tartakovsky, the hotshot writer, director, creator, and mastermind behind *Dexter's Laboratory*, *Powerpuff Girls*, and *Samurai Jack* would be heading up the project. When the series first appeared on television in the fall of 2002, the response was overwhelming and the end result was nothing short of phenomenal.

Last September, Genndy and his team of talented professionals were rewarded with an Emmy Award for their work on the 20-episode micro-series. Of course, this kind of success could mean only one thing: a sequel. Not one to turn its back on a good thing, Lucasfilm almost immediately put the hyperdrive in motion to have Genndy and company come back to work on the follow-up miniseries, which is set to air March 21 to 25 in five 12-minute episodes.

Insider recently spoke with the busy cartoon guru and Art Director Paul Rudish to find out what it was like to introduce their story into the *Star Wars* canon. They even shared a little insight as to what they are planning to deliver in the next installment.

Paul Rudish: I definitely imagined it, ever since I saw [*A New Hope*] in theaters back when I was seven years old, but I didn't think I would become directly involved with a *Star Wars* project. I just thought I would take my influences from those first films and apply them to similar venues. Watching *Star Wars* opened up the world of film to me, from an artist's point of view, and it made me aware that I could actually become involved with these types of projects. But to think I would be tied in to working on a project directly related to *Star Wars*, no, I didn't think that would actually happen.

At the beginning, what concerned you most about working with Lucasfilm on this project?

GT: I was really nervous because it was a *Star Wars* project and we didn't know if we were going to be given the opportunity to do our own thing or if we were going to have to work from someone else's script. It was a real pleasure to find out that we were going to be given complete free reign to do whatever we wanted to do.

PR: Yeah, there was some good contact [between the two companies] at the beginning when we first started. We traded goals and ideas back and forth, we got direction from them, and then we came back and pitched the



The Art of

It's well documented that both of you are big fans of Star Wars, but did you ever imagine you would get to work on such a huge project as this?

Genndy Tartakovsky: No, I never thought about it at all. It's funny, in an interview I did while working on *Dexter's Laboratory* back in 1996 I was asked what my dream project would be, and I said an animated *Star Wars* series. When I started working on the first Clone Wars cartoon, I actually ran across that interview in my scrapbooks. I was like, "Wow, that one came true."

ideas we had come up with. Once both sides felt that things were under control, they pretty much let us run with what we were doing. They stayed out of our hair.

GT: From that point, we decided to just go for it and everything pretty much got approved. Luckily, it came out well. We established a good relationship built on trust between the two companies, which allowed us to trust our instincts more and go and roll with what we needed to do.

How has the experience been working so closely with Lucasfilm?

GT: It's been great. I've met with George a couple of times, and he's been real positive about the overall project, but I've mostly worked with [President of Licensing] Howard Roffman—he loves what we're doing and is a huge supporter of us. We send him the boards, and he gives us really good feedback because he's so aware of the *Star Wars* universe, having been there since the beginning. And what's refreshing is that his feedback is never weird or ambiguous. It's right on the ball, and his comments totally make sense. Even if we don't want to change something, I just talk to him about it and he's usually fine with what we're trying to do.

PR: I was really surprised at how minor and few the changes were. Much less than what I initially expected. [Lucasfilm] pretty much stated they liked what we were doing and told us to keep it up. So we just kept moving ahead.

What challenges did you face while creating the first 20 episodes?

GT: At the beginning, it was simply getting over our gun-shyness going into the project and being able to trust our instincts. Also, working

PR: The biggest challenge for me was just getting over my own anxiousness about the project. I started getting hypercritical and overly analytical to the point that I couldn't just knock out drawings and comfortably design something and say, "Okay, there, it's done." I had the weight of, "It has to be like *Star Wars*, it has to be perfect, everyone knows what *Star Wars* looks like, and everyone will be grading every drawing I do, and every drawing I do has to meet all the criteria for every single fan in the entire world to make sure it is the right kind of *Star Wars* drawing." We all know what things look like because everything has been captured with photography. I sort of froze up and spent too much time drawing portraits of Hayden Christensen and working myself into a frenzy thinking nothing was going to look right.

Did it take an act of divine intervention to get you going?

PR: Genndy had to come in, slap me, and tell me to close all of my books, put away all of my reference, and not look at it anymore. I basically turned off my targeting computer and trusted my feelings (laughs).



Genndy Tartakovsky, Paul Rudish, and the crew at Cartoon Network are once again drawn into the middle of the galaxy's greatest conflict. By Brett Rector

on something that was more "real" and not cartoony, which forced us to relearn how to draw a little bit, except for Paul—he's just that good. And because we've done a lot of comedy through the years [on our other projects], we really had to know when to hold off on being funny. Normally, we have five jokes for every serious moment. Lastly, really just executing the production—there's so much action and fun stuff, it just took a lot of time and effort and energy to choreograph it right so that it feels like what it's supposed to be.

Which highlights from the first season did you enjoy the most?

GT: For me, the second Mace Windu segment, Episode 13, was really fun to do because it was all action and no dialog. It was great to let Mace unleash his powers, which we really haven't gotten to see yet. Episode 20 was great, too, because we were able to introduce a new character from the upcoming film [*Revenge of the Sith*]. To do that was a great opportunity. It not extremely challenging. It's also the longest episode in the entire series, which allowed us to stretch our legs a little bit and do something different,

PR: Really, getting the opportunity to play in the Star Wars galaxy and draw all that stuff I used to draw when I was seven. It was thrilling to invent stuff in that world, to take those parameters that I knew from the movies and spin off of them.

One of the greatest moments from the series was seeing Obi-Wan Kenobi leading the clone army while wearing armor. Whose idea was that?

PR: That was actually one of my first ideas from our very first story meeting, which originally stemmed from my childhood. When I was eight, my friend Mike and I would wonder what the Clone Wars were all about and play out scenarios with our action figures. We figured that since they were knights, they would probably have jousting. So when I was given the opportunity to work on this project, I knew the first thing I needed to see was a space knight joust. We talked about a scenario of having a jousting sequence, and then it became a matter of trying to fit that scenario in within the story structure.

Getting back to Episode 20, did you have any idea that you would get to tackle General Grievous?

GT: No, not at all—it came out of nowhere. After George had seen a full episode, he liked what we had done and figured we would do the right thing with the character. We didn't get the go-ahead until we were actually working on Episode 20, at which time we had to rework the whole episode to fit the character in.

Was there even a lot known about the character at that point?

PR: We were given very little reference material to work from. Visually, we only had two illustrations and a couple of photographs of the sculpture—we didn't have a final computer render, final colors, or anything, so it entailed a lot of guesswork on our part. We called and had some phone meetings with the art directors at Lucasfilm, and they talked to us about what kind of feeling they thought he should have. We just took what they were saying and went off and crossed our fingers. We really didn't have time to second-guess ourselves or worry about it—we just had to put him in and hope he turned out cool.

It must have been great to be able to introduce such an integral character from Episode III.

GT: Definitely. As far as continuity goes, the only real things that are acknowledged are the films, and everything else is basically an offshoot. Because we got to introduce Grievous, the project then felt like it was an important part of the Star Wars universe.

Do you feel your story has broken through the barrier of just being another cool amendment to the Star Wars lore, to really establish itself as part of the true continuity on par with the films?

GT: To me, it's hard to look at the Clone Wars series as an outsider. We tried our hardest to make it feel like Star Wars. And aside from the films, it's the only other thing like the films in that the series is a moving picture—it's just an animated moving picture. We really hope that the series does feel like you can bridge the gap between the films [Episode II and Episode III] and that you really see that it is like watching a movie. And this is especially true of the new episodes we're working on, even more so I would say, because they're longer and they tie directly into the beginning of Episode III. It's almost starting to feel like Episode 2.1.

PR: We want to make what we're doing as legit as we possibly can. There are those fans who really only acknowledge what happens in the films as the true telling of the story. But we'll leave it up to them to decide if they want to accept what we're doing as legit. But when you get an official thumbs up from George himself and he actually says he wants us to link [our story] to the movie, then all of a sudden you have that stamp of approval that you're actually making something that is legitimately Star Wars.

Did you always plan on doing a second series, even before you knew how popular the first series ended up being?

GT: We never knew if we would be working on a second story or not. I was burned out by the end of the first series, and we were all pretty tired. It was really an extreme amount of work. When we started talking about doing more, I was kind of in between about it. But then when I met with George and he said he wanted us to do a story that directly hooked up with Episode III, I became excited again.



Now that you get to work in larger time increments for the next series, from three minutes to 12 minutes, how will your storytelling differ from that of the last series?

GT: When we were working on the three-minute episodes, we had to short-change some of the character development and dialog because there is nothing that eats up screen time more than dialog. We knew we had to cut that down to make room for all the action and to make [the characters] exciting. With the 12-minute episodes, they are four times as long, which will really give us a chance to open up our ideas and our character development.

PR: We also have a lot more elbowroom as far as developing the story—it gives us more freedom. For the shorter episodes we really had to edit ourselves and try to come up with things that would work quickly and visually. And like Genndy said, we can explore those quiet moments in the story and actually have the characters talk about what's going on and deliver a little bit of dialog. Our style is to not talk too long but to get right to the action.

As far as the continuing story goes, what can audiences expect from the next series?

GT: We have the rescue of Ki-Adi-Mundi, so we start where we left off with him and Grievous. And it's a pretty cool rescue because it involves ARC Troopers, which is very reminiscent of the first episodes. We have another sequence with Mace where we get to show him doing something different

than simply fighting wave after wave of super battle droids, which was really a conscious decision because we didn't want to rehash events.

All I can say is that it involves flying.

We also have another sequence with Yoda, but we show a different side of his character where he uses the Force as opposed to showcasing

his lightsaber abilities. It's more in line with what we saw Yoda do in *The Empire Strikes Back*, and we're looking to push that to the limit. And, of course, there will be a whole lot of action.

What about Anakin and Obi-Wan's relationship/friendship? Do you plan to explore that a little bit more?

PR: Yes. When we found out we had a larger block of time in which to work, we were happy because it enabled us to do some character development and touch upon Anakin's angst before he actually slips to the dark side. This was sort of our last chance to show Anakin as a hero in the Clone Wars before he falls. We're trying to show more of Obi-Wan and Anakin's relationship, to show that they are really friends and not simply a student and master that bicker all the time.

GT: Because we all know how important the love story is in the films, we are also trying to show that as much as we can [in the next miniseries] by really playing up Anakin and Padmé's relationship.

Can the fan in you really appreciate what you are accomplishing with the series as a whole?

GT: It's still extremely difficult to look at it from a fan perspective, even though I can look at it better now and see it for what it is. It's always hard to look at your own work, like with *Dexter's Laboratory* and *Samurai Jack*, because I've seen it so many times. I'm just now beginning to appreciate the "Dexter" episodes that we did in 1995. And that's almost 10 years ago.

PR: It took a while, about four months [after the fact], but I did reach a point where I could watch each episode as just a fan without constantly critiquing them. At that point it was like, "Oh, wow—Mace Windu can actually take out a droid army barchanded! That's amazing!"





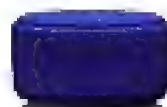
By Pablo Hidalgo

Where Did You Dig Up That Old Fossil?

PLUS, THE YELLOW EYES HAVE IT AND I SEE FETT PEOPLE

I've been trying to do the math, and it doesn't seem to add up: Isn't Obi-Wan in Episode IV in his 70s? So how can he be in his 20s in the prequel trilogy?

You're not the only one to overestimate Alec Guinness's age, not to mention Obi-Wan Kenobi's. It's a common trouble spot, given how much Obi-Wan's age was played up in Episode IV. Lines like "Where did you dig up that old fossil?" didn't exactly help matters.



Alec Guinness was born on April 2, 1914, meaning that he celebrated his 62nd birthday during the filming of *A New Hope* in Ajim. Djerba. That's at least eight years shy of being a septua-genarian, but it is older than what Obi-Wan's age would be.

In Episode I, Obi-Wan Kenobi is 25 standard years old. Advancing the time line, he's 35 in Episode II (plus 10 years) and 38 in Episode III (plus three years), and already starting to show gray hairs. The Clone Wars will do that to you.

This would make him about 57 years old in Episode IV. That's 13 years short of the estimated "in his 70s"—still a bit off, but in fact closer to Guinness' real age (just five years off) than most people guess. Those looking for a rationalization can point out that living almost two decades on Tatooine can account for any visual discrepancies. Your skin will age twice as fast under those powerful suns!

Why exactly does Dr. Evazan get so mad at Luke?

It does seem rather irrational, doesn't it? The Expanded Universe has built up Evazan's character into a total nutcase. He's a psychotic and deranged medical doctor who concocts unthinkable and unwholesome experiments for kicks. But even if he didn't have such an unstable background, any bartender will tell you that a few drinks can turn some guys into real jerks looking to prove something by picking needless fights.

In Episode V when the Empire is looking for the Millennium Falcon in the asteroid field, Lord Vader is talking with some of his officers via hologram. The hologram image on his far left looks like he shields himself from something, then the image disappears. Did the destroyer that he was in get hit by an asteroid?

Well spotted. That is indeed what happens—the Star Destroyer's conning tower gets smashed in the preceding establishing shot. For an entire generation, the punch line to that destruction was cropped out of *Empire*. That is, when Episode V first came onto home video, the absence of widescreen format meant that a significant

portion of the picture was chopped off in order to cram it into a television screen. That Imperial officer was cut off so that the frame favored Vader and Admiral Piett. Most viewers didn't know what they were missing.



When the films returned to theaters in 1997 as part of the Special Edition trilogy, many fans thought that the doomed Imperial captain was an all-new gag added for that release.

In The Phantom Menace, when Qui-Gon says he has 5,000 Republic darters to pay for the new hyperspace unit, Watto says, "Republic credits are no good out here, I need something more real." Why are Republic credits unacceptable on Tatooine if it is technically part of the Republic, and what currency is normally used there?

There's no real technicality about it—Tatooine is not officially part of the Republic during *The Phantom Menace*. "The Republic doesn't exist out here," says Shmi, and she means it.

It's a Hutt world, and as such, Tatooine uses Hutt currency. The base unit is the peggat. One peggat is worth four truguts or 64 wupiupi. The base-four reckoning stems from the Hutt's counting system, which in turn derives from their four-fingered hands. One peggat is worth about 40 Republic credits.

Are there any Easter Eggs on the Star Wars Trilogy DVDs?

Yes, on Disc Four, the Bonus Materials disc. Navigate to the "Video Games and Still Galleries" section. By moving the cursor around the Falcon's hold, you'll notice that you can select a box next to R2-D2 that doesn't appear to have any menu features associated with it. Using the

number pad on your DVD remote (assuming you have one), type in 11, 3, and then 8 (some DVD players require inputting 10 and 1 to represent "11," 3, and then 8). This will launch the DVD credits, interspersed with bloopers from the original trilogy.

While watching Return of the Jedi for the 950th time (I know it's not a record), it finally dawned on me that when Obi-Wan's spirit comes from the woods on Dagobah to talk to Luke, he walks a few steps and then sits down! Does a Jedi apparition really need to take a rest, or was I right in just ignoring it the first 949 times?

Heebay. Here we go again with imposing physical limitations on the metaphysical....

The ghostly Jedi manifestations are really meant to be more abstractions than literal depictions of the spectral afterlife phenomena. They're presented in a very literal, cinematic fashion for audiences to understand what it is they're seeing. An ebullient glow that hovers in Luke's peripheral vision would hardly make for a compelling dialogue scene.

It's an unsatisfying "it's only a movie" type response, but it follows a long theatrical tradition of presenting the supernatural. I mean, did Hamlet's father really need to climb those stairs in full armor to get all the way to a secluded parapet to impart to his son the secrets of his death? Probably not. Likewise, Obi-Wan didn't really need to take a spectral breather and plant his noncorporeal butt on a tree.

"Obi-Wan didn't really need to take a spectral breather and plant his noncorporeal butt on a tree."

But he did, and it's probably best not to dwell upon it any more than it is to wonder if ghost Anakin needs to apply product into his wispy locks or to speculate that if Yoda had left his necktie on his nightstand prior to dying, would he have it around his neck for all eternity?

I've been an avid reader of Star Wars Dark Horse comics for the last couple of years. I also liked the Clone Wars micro-series cartoon. My question is: Which is more accurate? In the latest comic book, Anakin just became a Knight and Asajj Ventress is after Obi-Wan. In the Clone Wars cartoon, Anakin destroys Asajj Ventress while he is still an apprentice.

Firstly, we never see Anakin destroy Asajj in the micro-series. It was deliberately left vague because it was known that Asajj was to come back

elsewhere in the Expanded Universe. As the old maxim says, unless you see a body, don't count on anyone being dead. Secondly, all these disparate sources of Clone Wars stories are developed as a whole and meant to fit together, but each depiction plays to the strengths of its medium, meaning that a comics author or illustrator, novelist, or animator may take certain artistic license to make it a more compelling or dynamic dramatization of events.

So what's the most accurate? In a case-by-case basis, I'll say the comics take a grittier, more realistic approach, but their short page-length often results in rushed or attenuated dialogue or the compression of time. The cartoons best capture the energy and kinetic spirit of Star Wars, but definitely favor cartoon physics and stylized representation. Did Mace Windu really wipe out an entire droid army unarmed? Maybe, but I suspect exactly how he did that grew in the telling.

After seeing the Revenge of the Sith trailer and taking special note of Anakin's eyes, it obviously made me think: "Hey, that's just like Darth Maul!" The next step was going back to the Star Wars trilogy DVDs to look at the Emperor, and sure enough, I saw yellow eyes

surrounded by red. I popped in the old tapes, but I couldn't tell as well because of picture- and color-quality problems. Were his eyes always yellow surrounded by red? Or was that a change for the Special Editions or for the DVDs? No change at all. Emperor Palpatine always had the sickly yellow eyes like that—contact lenses worn by Ian McDiarmid for his scenes. The design of Darth Maul's eyes and, ultimately, Anakin's eyes, are based on the Emperor's original contact lenses.

I have been dying to know why actor Bodie Taylor played the clones on Kamino and not Temuera Morrison (Jango Fett) if they are supposed to be clones of Jango Fett? The same actor who plays young Boba played the young clones. What's up with this?

Three actors were cast to represent three ages. Temuera plays Jango, of course. Bodie Taylor plays the adult clones that, at 10 years of age, are the equivalent of Jango at 20. As Temuera is not 20, a younger actor had to be cast to play this part. And, as you noted, Daniel Logan plays the five-year-old clones.





I was wondering whose grave is that next to Shmi Skywalker's in *Attack of the Clones*? Plus, do you think Luke ever wondered who these people were, or do you think Owen took them down?

Next to Shmi's headstone is a grave shared by both of Clegg Lars's parents, Gredda and Lef. The smallest headstone marks the grave of Ederm Lars, Clegg's younger brother who died at age 14 when he lost control of the family landspeeder. Owen Lars removed the headstones to stave off any awkward questions from Luke. Luke knew of Shmi because that's where the Skywalker name came from, but she was only a footnote in his young life, an avenue of curiosity that Owen Lars strictly guarded.

What is the significance of the Death Star droids? What part do they play in the role of maintaining the Death Star, if any?

The term "Death Star droid" is really more of an informal nickname. They weren't specifically designed to function on the Death Star, it's just that the Empire ordered so many of these units to function aboard the station that the droids became recognized for it.

The RA-7 droid from Arakyd Industries can best be thought of as a personal secretary droid for Imperial officers. They function as a protocol droid, serving as translators and etiquette advisors for officers dealing with alien cultures. They also keep track of schedules for officers, cook meals, drive landspeeders, and anything else an Imperial would require from a servant.

There's also a secret buried in an RA-7's programming. The ever-paranoid Imperial Security Bureau gave Arakyd Industries the task of manufacturing a supply of innocuous spies to keep tabs on Imperial officers and nobles. The droid has hidden programming that allowed it to make contact with the ISB via scrambled transmissions.

Rumors eventually circulated about the droid's true purpose, and many Imperial officers began "misplacing" their droids. That's likely how that crabby one ended up aboard the sandcrawler that finds Artoo and Threepio.

When the Death Star exploded over Yavin, a huge number of RA-7s were consumed in the blast, derailing the ISB's internal security efforts.

What makes that sound after the nexu gets poked by the Geonosian with the static pike? Is it the nexu or somebody in the crowd? That is indeed the nexu. It is, well...meowing.

What happened to R4-P17 after Obi-Wan left Geonosis?

Although the script originally had Geonosian critters beating the bolts out of poor R4-P17, that never happened in the movie. At one point, the filmmakers toyed with the idea of R4 chained to that fourth pillar in the execution arena. Despite such plotting, the little droid remained intact and unharmed. After the Republic forces stormed Geonosis, they took Obi-Wan's starfighter back with them to Coruscant. R4-P17 continued to serve Obi-Wan loyally. She even got a new and proper body when Obi-Wan switched to the slick midge interceptor Jedi starfighter seen in Episode III. She's no longer just a head sticking out of the side of a starfighter but rather has a full droid body.

I noticed in the beginning of Episode I that there are several Trade Federation ships blockading Naboo. Why does this number change from several to one towards the end of the film?

Several lines of dialogue were trimmed in the edit of Episode I, but can be found in the Illustrated Screenplay published in 1999. Upon emerging from hyperspace over Naboo, Captain Panaka notes, "The blockade's gone."

Obi-Wan dryly adds, "The war's over...no need for it now."

Given that the Trade Federation had rounded all the Naboo citizenry into camps and was on the verge of signing a treaty to legitimize their occupation, the frugal Nute Gunray reassigned his costly blockade prematurely, thinking he was on the eve of victory.

Can Anakin/Darth Vader use the Force with his metal arm?

Like I said, questions about the physical limitations of metaphysical abilities always lead to trouble, but here it goes....

When Vader raises his arm to telekinetically strangle someone, he is raising his mechanical replacement limb. With that particular ability, though, the raising of a limb is not actually part of the power. The arm is not acting as a conduit for the Force. Raising an arm toward a target in this case is really more of a mental focusing exercise—you'll note that Vader had no problem strangling Ozzel without lifting a finger. There are examples of telekinesis in the films with and without gesturing, strongly suggesting that the gestures are not a prerequisite but rather indications of concentration or even personal style.

Powers like Force lightning, however, actually do use the limb as a conduit for a physical manifestation of energy. The Force may be what creates the lightning, but it's the limb that safely directs it. Imagine, cinematically, trying to convey Force lightning without the use of gestures. Where would it come out of? How would it be aimed?

The exact science behind such power will probably never be delineated in a guidebook or publication, but George Lucas himself has stated that Anakin cannot create lightning with his mechanical limb. Now, this direction needs to be reconciled with some rare but definite precedents that seem to contradict it. For example, LucasArts' forthcoming Episode III video game features Anakin blasting away with Force lightning with his mechanical arm. But that can be excused as a convention of game mechanics and player-wish fulfillment. The bottom line: It makes for a cooler game.

Trickier to reconcile is this scene in *Splinter of the Mind's Eye*, the first spin-off novel written well before any sort of Force "rules" were ever established; As Vader drifted slowly back to the floor, he grabbed his right wrist with his left hand, made a fist, and seemed to convulse like a man retching. A ball of pure white energy the size of his fist materialized in front of Vader's hands and moved down toward the wide-eyed Luke.

Though the comics adaptation of *Splinter*, published in the mid-1990s, depicts this action with something that looks an awful lot like Force lightning, the energy that Vader hurls isn't exactly that. It is pure kinetic energy—the ball that strikes Luke is called a kinetite, or "restrained energy globe." It's possible it's not even a result of a Force power at all but rather a device that Vader built into his suit. —





"The arm is not acting as a conduit for the Force. Raising an arm toward a target in this case is really more of a mental focusing exercise."

STRAIGHT From the HOOP

THE STEELY EYED JEDI WITH THE STONE-COLD GLARE IS HERE TO SERVE NOTICE THAT HIS BLADE IS BADDER THAN YOURS *By Brett Rector*

Throughout the course of the Star Wars saga, it's hard to make a case that there's been a more recognizable star than Samuel L. Jackson. Check that—It's hard to find a star of his magnitude, period. And no, we're not taking anything away from such actors as Liam Neeson, Ewan McGregor, or even the late greats, Sir Alec Guinness and Peter Cushing. Jackson really is in a league of his own, and simply put, the man has all but conquered the silver screen to become one of the hardest-working actors in the world today.

During his career, which is now well into its fourth decade, Jackson's film resume is nothing short of extraordinary, and it's really the stuff of Hollywood legend. Since *Attack of the Clones*, Jackson has starred or appeared in such films as *xxi*, *S.W.A.T.*, and *Kill Bill Vol. 2*. He's even lent his unmistakable voice to the superhero Frozone in *The Incredibles* and the crooked cop Frank Tenpenny in the high-profile video game, *Grand Theft Auto: San Andreas*.

Now, on the eve of the release of *Revenge of the Sith*, Jackson has taken time out of his busy schedule to talk about his place in the Star Wars galaxy and preparing for his big-screen duel, and to shed light on the story behind why he carries a purple-bladed lightsaber.

We'll start off easy on you. What was it like being in Sydney again to film *Revenge of the Sith*?

(Laughs) What? What you sayin'? It was great to go back to Sydney. I like the atmosphere, and the people are really friendly. Although it really bums me out that every time I'm in Sydney, it's cold, it's winter. I'd like to go in the summertime just to see what it's like when it's really hot.

How was it reuniting with the cast and crew when you began filming?
Returning to Fox Studios to be among the army of people that create what all the fans know as Star Wars was pretty wonderful. Spending a couple years away doing other films, I actually forgot how really enormous the process is and what it's like being around those people that are working collaboratively to make [it all] happen. It's like a big, gigantic family.





It almost goes without saying that you run into familiar faces while filming.

Yeah, I ran into people who I've worked with in other places as well as met new people who weren't there before (filming *Attack of the Clones*). And I was able to get back together with people who were Jedi. It was also interesting to see people who play costumed Jedi, you know, out of costume. I would sometimes run into [those actors], and they'd tell me who they were, and I'd go, "Oh, that's you?" Actually, I have this friend who was always talking to me about his friend, Silas [Carson], and I knew I knew that name. He says, "Yeah, he's Ki-Adi-Mundi." I didn't know what Silas looked like until [Episode II]. When he walked into my dressing room (during filming for Episode III), he wasn't dressed as Ki-Adi-Mundi, and all of a sudden I realized, "Wow, that's Silas!" It was the first time I'd actually seen him with his real face before I saw him as [his character].

*A lot of these characters have a huge fan following even though they may be onscreen only for a few seconds like Aarra Sing in *The Phantom Menace*.*

There's something about the phenomenon of *Star Wars* that's greater than even we understand. In fact, I was talking with my assistant about Episode III and what it will mean, you know, in terms of [my career]. No matter what I've done up to this point or what I will do, for some people, this will be the one thing they don't forget about—even if all the other things I've done go away, this will be the [one project] that's everlasting.

Why do you think that?

Because it's part of something that's bigger than anything else that I've done.

*Let's talk about a sensitive subject for a moment. How do you feel about dying in *Revenge of the Sith*?*

I'm, you know, feeling pretty great about it. I have a great sense of satisfaction—it's a satisfying death. I've always wanted to be this kind of Errol Flynn-like swashbuckler. From the time I was like two or three years old, my friends and I would take sticks and sword fight through trees, off our

porches, down hills, and everywhere else—it's almost like I've practiced for this death [scene] all my life.

You do a lot more lightsaber fighting in this film than in the previous films. What was it like working with Nick Gillard again?

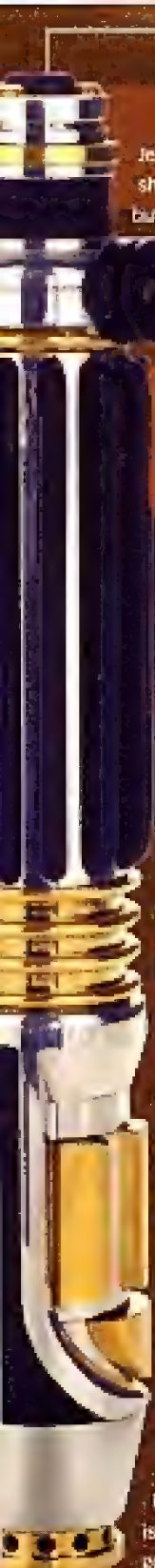
Well, Nick and I have been talking about this for a couple of years, and he has graciously been trying to figure out a really wonderful lightsaber battle for me to do. And he's combined a lot of different [fighting] styles so that it looks very good, it's spectacular, and it shows off [my skills]. It shows many sides of Mace during the fight: It makes him look dominant, it makes him vulnerable, it makes him sneaky in ways, and it makes him strong. It's great. And Nick, the kind, gentle taskmaster that he is, has always been my biggest cheerleader. He's always trying to find things that are unique to me [and] make Mace this interesting sort of fighter who is very at ease yet very lethal.

How many moves would you say you had to learn for your performance?

I had to learn something like 97 moves in two or three days, and I had to learn them quickly because I wasn't [on set] for very long. I then had to learn how to speed up those moves and move at the same time. It's sort of an elaborate sword dance, more so than a straight-up fight because it required a lot of coordination. I had to be able to move, stop, turn, twist, jump, and run while doing all this other stuff. Nick was very patient with me, and he made it happen. He also had the enthusiasm and love for my character, which allowed me to look quite spectacular in some ways.

Speaking of lightsabers, what is the story behind Mace's purple blade? How did you get George to agree on a color other than blue or green?

The story? There's no story, is there? Well, there's no real story. One day I just kinda asked George if I could have a different-colored lightsaber. He asked me what color I wanted, so I said purple. He then asked me why. I said, "Well, I just want a different color because I am like high up on the



Jedi Council and have a bit more power, second to Yoda, and I think I should have a different color," George said there are only two colors, but that he would think about it. When I came back later, he said he had something to show me, and there it was. George said it was just an experiment for the moment. But somehow or other, even though he had done it as an experiment, it was already on the Internet. People began wondering what it all meant—Mace has a purple lightsaber. It was nothing—I asked and he said okay.

Did you get to keep your lightsaber after filming was completed?

Yeah, I did. I asked George if I could keep my lightsaber and he said okay. I couldn't believe it. So I guess this means now people are going to try and break into my house to try and get my lightsaber. (Laughs) "We know where it is, let's get it, let's go in and just get it!" I can see fans now, lining up outside my house. Trust me, it's going to be locked up in a safe-deposit vault! It's not going to be at my house. I'll just own it.

As a person, how much are you like the character of Mace Windu?

I'm bald, I'm black. He's bald, he's black. I know everything, he knows everything...let me think (laughs). Not very much (laughs). I'm pretty even tempered, he's pretty much even tempered. I guess we are a lot alike in certain ways. I mean, I actually try to make decisions rationally and not jump to conclusions. I tend to be calm until pushed into a corner.

There is a bit of Mace's wisdom in you though, especially in the way you handle yourself and the example you set as an actor.

That comes from experience and the fact that I love this job. There are a lot of other things I could have ended up doing, but I chose this—and it was a great choice. I know that when I come onto a set, there are a lot of people who are watching me to see exactly what's going to happen. So I try to show up prepared, on time, and with a great attitude. I also try to show up with an open mind, so if the director wants to change something, I'm willing to listen and do it. If there's a young actor standing around, they can see that there's more than one way to do this job. But the way to do it is with some kind of joy and enthusiasm, and to respect everyone around you that's doing their job because you can't do your job unless they're doing theirs.

Have you gotten used to acting in front of a bluescreen?

I've acted in front of a bluescreen before, and it's pretty much the same for each film, so I don't have a problem with it. The director tells you where you are and what is happening around you, and then you just do it. If you have a healthy imagination, you've read the script, and the director has explained thoroughly what's going on, you should be able to walk into the space and talk to or battle whoever is there, or is supposed to be there. It's like doing improv theater or when I would go to acting class and have to act like a blade of grass in the wind.

You mentioned imagination. Would you say that is an actor's greatest tool?

Definitely. As an actor, your imagination is key, especially in terms of characterization and what you're going to do, what you need to do, and what you want to become. If there's not a lot of information on the page about who you are, or if it's not written from some book, then you (as an actor) have free reign to create all kinds of things about who you are, what you want to look like, where you come from—all those things. So aside from a bluescreen, you have a bluescreen of character development all around you

of things you want to say about yourself and who you want yourself to be. So when you show up to start filming, you can ask a director if it's okay to be this, that, or the other.

From imagination comes inspiration, and just like filmmakers inspired George when he was young, it's almost assured that some young person out there is gaining inspiration from these films with the desire to become the next great filmmaker.

Kids are learning how to use Photoshop and all these other tools in the first and second grades, and they are using this knowledge to make movies, including animated movies, on their computers already. So yeah, kids are being totally inspired the same way George, Steven [Spielberg], and all those guys were inspired by Disney, Roger Corman, Akira Kurosawa, and all the filmmakers before them.

To take films to the next level, the next place?

There's always a next place, and there's always somebody who looks at something and sees it differently. That light above their head will just come on—bing—and they jump to the next place. But there will also be those unique people who will find their niche and jump to the next place within that niche. There will be a kid who is looking at the *Star Wars* movies who will think they can go to another place with it, and that's where they'll go. You know, it may be a love story about aliens. Who knows? And that may be cool. There's a market for everything.

*Whether it's inspiration to be a filmmaker or just fond memories, everyone has a unique perspective about *Star Wars*.*

Everybody sees something different inside these films, such as the heroic, societal, and political aspects. The story itself is one we all know; it's like all morality tales, the good-versus-evil kind of thing. But it's still kind of tongue and cheek because it's hard to tell what is good and what is bad—you get to make your own choices about that. As I read the story (for Episode III), I felt the Shakespearean aspects would cause a lot of debate among people. In the end, I love the way it all plays out.

Do you think the prequels speak to a different generation than the original trilogy?

When *Star Wars* was first released, it was written for a certain generation, and that generation loved it. As the years progressed, *Star Wars* moved on, and people followed it. When it finally came back (to the theaters in 1999), all those people who enjoyed it the first time were all grown—and all of a sudden, there was a lot of anger about what happened, who the heroes were, and who loved it. The people that loved *The Phantom Menace* were supposed to love it. You know, kids. And the adults were angry. And I laughed about that. It was like well wait a minute, where's your adult mind? Go back and watch it with a child's heart. Go back and watch it with your kid and look at their face while they are watching it. And remember: This is what it's all about. George knows his audience, who they are, and he cares about them, he cares about the kids. And kids need stories that are for and about them.

*In spite of its dark overtones, do you feel *Revenge of the Sith* is for kids?*

This story is a bit darker, and I'd say it's in between. It's for the tweens. It's for the adults who always wanted to know what happened. But yeah, it's for kids—it's kind of like the *Sleeping Beauty* of the *Star Wars* set, because *Sleeping Beauty* is a very scary story for kids. This is also the film that explains a lot; it's going to be the one that balances the rest out. George has done an amazing job of putting it all together for the kids, teenagers, and adults. Everything's right here. ☺

A full-page background image of Samuel L. Jackson as Mace Windu from Star Wars: Episode III. He is shown from the waist up, wearing his brown Jedi robes and a black belt with a silver buckle. He is holding a glowing purple lightsaber with both hands, positioned horizontally above his head. He has a serious, intense expression, looking directly at the camera. The background is dark and out of focus.

FILMOGRAPHY

CAREER HIGHLIGHTS OF SAMUEL L. JACKSON



- 2005 *Star Wars: Episode III Revenge of the Sith*
- 2004 *The Incredibles* (voice)
Kill Bill: Vol. 2
- 2003 *S.W.A.T.*
Basic
- 2002 *μXx*
Star Wars: Episode II Attack of the Clones
Changing Lanes
- 2001 *The 51st State*
The Caveman's Valentine
- 2000 *Unbreakable*
Shaft
Rules of Engagement
- 1999 *Star Wars: Episode I The Phantom Menace*
- 1998 *Out of Sight*
The Negotiator
- 1997 *Jackie Brown*
187
- 1996 *The Long Kiss Goodnight*
- 1995 *Die Hard: With a Vengeance*
- 1994 *Pulp Fiction*
Fresh
- 1993 *Menace II Society*
Jurassic Park
True Romance
- 1992 *Juice*
- 1991 *Jungle Fever*
- 1990 *Mo' Better Blues*
Goodfellas
- 1989 *Do the Right Thing*



THE JOURNEY OF COUNT DOOKU

Inside the Mind of a Fallen Jedi *By Brett Rector*

He is the actor of a thousand faces, and his illustrious career is well into its eighth decade. He has worked with some of the world's most well-known actors, and he has shared the stage with hundreds more. He may have gone toe to toe with Errol Flynn, but he will be most remembered for his epic confrontation with Yoda. He perfected the art of playing the villain, yet his demeanor is anything but villainous. He is, by all accounts, a gentleman's gentleman.

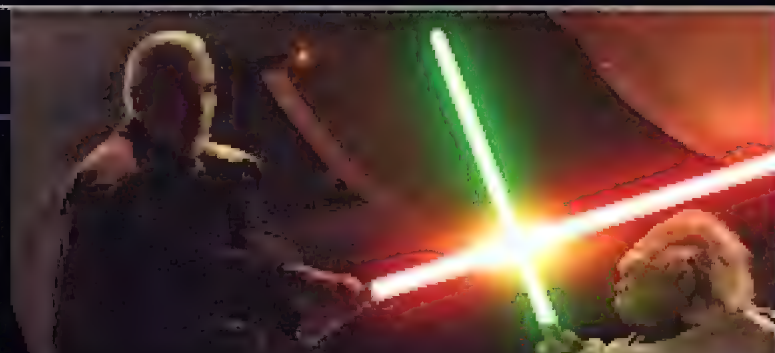
Christopher Lee will go down in cinematic history as one of the most prolific actors that ever lived. However, now is not the time to wax philosophical about the man who breathed life into Count Dracula but rather to delve into the mind of the man who portrays Count Dooku. Recently, the soft-spoken actor gave his views on George Lucas, the story at large, and the corruption of the Jedi.

Now that you've played the character in two movies, what do you find fascinating about Count Dooku?

For one, his name, which means "poison" in Japanese. Something I'm sure George probably knew. It's a very appropriate name because he's very lethal. The character himself is fascinating in many respects because he's a Jedi, one of what they call the Last 20. Just playing a Jedi in and of itself is a unique experience, I would say, for any actor because very few are alive in the *Star Wars* world at the time. Dooku is also an antagonist—a Sith Lord. And there aren't many of them either. Being a Sith suggests that he has immense powers, both physical and mental, and that he's unstoppable.

*During your career, you've dabbled a little bit in science fiction, although *Star Wars* is more science fantasy. But has anything really come close to this?*

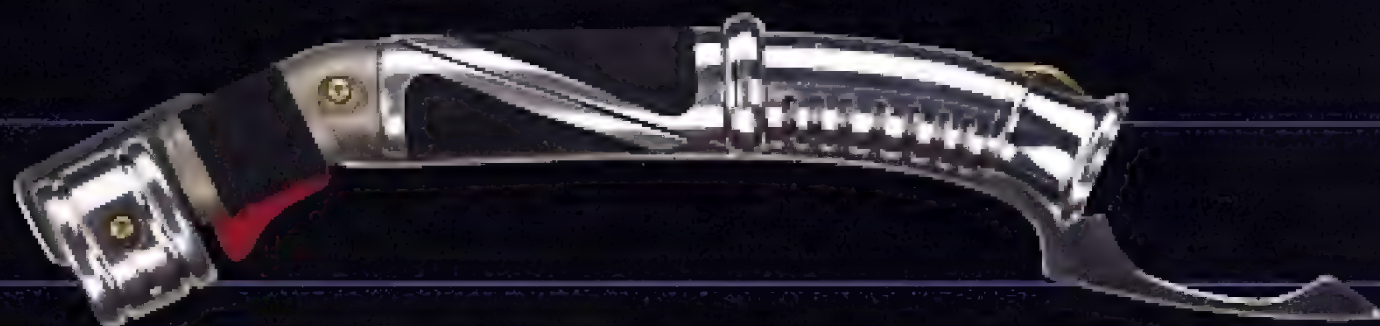
Many years ago, I appeared in one of the very first science-fiction television shows, *Space 1999*, opposite Martin Landau. But no, I've never done anything like this.



with each successive year, something incredible seems to happen, and technologically, you find things that make it easier for people to produce these amazing effects. When doing a film, I read the script so I know what the scene is about and I know what I'm supposed to be doing—but I don't know what it's going to look like behind, in front of, below, and above me until I see the film. And it really is mind-boggling how the (special) effects are implemented.

Because to know would be like peeking behind a magician's curtain?

It is magic, and magic can be created in many ways. It's like a magician who stands in front of an audience and says, "Look, nothing up this sleeve, nothing up that sleeve. Now, come with me into my magical world." The audience has no idea, except for perhaps a few specialists, how the effects are actually done. I don't want to know how it's done because I want the experience to be pure.



*The time frame is a little bit more far-reaching as well, even more so than *The Lord of the Rings*.*

I was talking with George recently about the time frame when all the events in the prequels are supposed to be happening, and he said *Star Wars* is millions of years old. *The Lord of the Rings* was only supposed to take place a mere 7,000 years ago in Middle-earth, which as far as Tolkien was concerned was somewhere near Oxford in the countryside.

The movies you've recently starred in have been very CG intensive. What has been your experience working primarily in front of a bluescreen?

I have actually done a lot of bluescreen work in my life. I've also done greenscreen and even yellowscreen at Disney. It's really all the same. But

*Did you work in front of a bluescreen in *The Lord of the Rings* films as much as you did for Episodes II and III?*

For *The Lord of the Rings*, there was a certain amount of bluescreen work to be done but nothing like this. When I saw those films, I never thought that what I was seeing was special effects—I believed it implicitly. Just as it got to the point where I didn't think of the performers as being actors and actresses dressed up playing parts, I believed them to be real people. I can also suspend this belief—or, if you like, disbelief—while watching *Star Wars*. The people become real. And to the audience, they should be. After all, *Star Wars* is the ultimate in filmmaking and film viewing for literally millions of people the world over.


And that really is a testament to George Lucas' overall vision for his films.

This has all come from his head. It's not from books or stories—he's done it. Even *The Lord of the Rings* films come from three books. During filming, I had some relatives visit me on set, of which there were three children. I explained to them, the best that I could, about all the cameras, monitors, and things that were around, and they were completely bowled over.

What have you noticed about Ewan McGregor and Hayden Christensen as you've worked with them over the course of two films?

It's been fascinating for me because I can see within minutes if they really care about what they're doing, if they really want to make it believable, and if they are dedicated to what they're doing and devoted to their craft. Ewan





"...Dooku makes the switch on his own accord—nobody makes him do it, no one suggests that he do it, which is different from Anakin."

has already done quite a few major films and starred in different roles. He's had a lot of good fortune. What I noticed about him is he is completely involved with everything he does—he goes straight into projects and becomes completely dedicated. That's what [acting] is all about: dedication and devotion to what you're doing. You also have to have powers of invention, you have to be imaginative, and you have to have the right instincts.

Hayden is at the beginning of his career, and when I spoke to him recently, we were talking about what an actor does these days. I told him to forget about being rich and famous and concentrate on making your own decisions (about future projects). He knows that [the *Star Wars*] films are going to make him a big name and grant him a huge following. And for a while, he knows he's going to have to live with the fact that he will be known for his role as Anakin Skywalker/Darth Vader. But I told him he's a good enough actor and that he cares enough to learn to play other roles.

Both Count Dooku and Anakin are Jedi who have or will convert over to the Sith. How does Anakin's conversion differ from Dooku's?

[Dooku] crossed over for personal reasons and became a Separatist because he was disgusted with the way the Republic was functioning. But Dooku makes the switch on his own accord—nobody makes him do it, no one suggests that he do it, which is different from Anakin. He does so without knowing it or even wanting it and becomes enmeshed in a trap by the Emperor.

The corruption of Anakin is the ultimate goal, and the approach is very Shakespearean.

In many ways [the *Star Wars* saga] is like a Shakespearean tragedy. It's also the same with Tolkien and *The Lord of the Rings*. Don't forget that, eventually, good triumphs over evil in the end, and it follows the same course here at the conclusion of *Return of the Jedi*.

There's also that lust for power.

Yes, and it initially emanates from the Emperor, who is also very corrupt himself. What was he like when he was a young man? Who knows? Because not many people are corrupt from the moment they're born—it does take time.

Would you say that, like the Emperor, Count Dooku is an evil character—a bad guy?

No, he's not simply a bad guy. He was good and then becomes bad. At one time, Dooku was a decent and good man. He obviously holds very strong beliefs. And maybe at one time he was right—maybe the Republic was corrupt and he decided he didn't want to become corrupt himself. So he said, "I'm going over here and I'm going to start my own group." Then, of course, it becomes a war, which is another matter altogether. Everyone has a dark side—everyone. The important thing is to make sure the dark side doesn't overpower the light side. ☐





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THE UNSEEN OF EPISODE II

TAKE A TRIP TO FIVE UNIQUE WORLDS THAT UNTIL NOW COULD ONLY BE CONJURED UP BY THE MIND'S EYE.

By Daniel Wallace, Illustrated by Chris Trevas



"If an item does not appear in our records," sniffed Jedi librarian Jocasta Nu in Attack of the Clones,

**"IT DOES
NOT EXIST."**



Yeah, sure—whatever you say, lady.

When Obi-Wan Kenobi stumbles across storm-soaked Kamino, it becomes clear that Jedi infallibility is greatly overrated. Yoda's quote describes Jocasta Nu to a T: "Too sure of themselves they are, even the older, more experienced ones."

Yes, there are lots of planets that the Jedi Knights have never seen. There are even more planets that viewers have never seen. Previous takes on the "unseen planets" topic have covered the classic trilogy

(*Insider 36*) and *The Phantom Menace* (*Insider 56*), exploring worlds such as Taanab and Iego that would otherwise be known only as lines of dialogue.

Like its predecessors, *Attack of the Clones* presents several unseen planets of its own. This type of off-referencing is vital to maintaining the feel of the *Star Wars* galaxy as a busy, vital place that has a life apart from the action seen on the screen. It also provides conceptual grist for the idea mill that is the Expanded Universe.

So hang on, space travelers—this time the Episode II starliner isn't stopping at overly familiar Tatooine or Naboo, nor is our good crew delving to visit the new ports of Kamino and Geonosis. Instead, we're taking the long way around to Anxion, Shadda-Bi-Boran, Bogden, Subterrel, and the Rishi Maze. Better hope you're not sitting in coach!

PLANETS



On the plains of Anson, Obi-Wan Kenobi and the Jedi delegation arrive massive wubbatars discover the camp of the Bwohill overclass. They must negotiate a treaty between the nomadic tribes and city dwellers to keep the planet within the Republic.

ANSON

When Supreme Chancellor Palpatine suggests assigning a Jedi bodyguard to Padmé Amidala at the start of *Attack of the Clones*, he floats the name of Obi-Wan Kenobi to the rest of the room. "That's possible," responds Mace Windu, tentatively. "He has just returned from a border dispute on Anson."

If your theater was sufficiently fanboy-heavy, at that point you might have heard a few squeals of recognition from the dark seats. The case of Anson illustrates the preemptive polish of the modern-day Expanded Universe; by the time the film saw release, the "border dispute on Anson" had already been chronicled in *The Approaching Storm*, a novel by old-school Star Wars scribe Alan Dean Foster. This level of coordination was unheard of during the early days of Star Wars publishing. Contradictory tales of the "bounty hunter on Ord Mantell," for example, appeared again and again in the years following the release of *The Empire Strikes Back*.

So what, exactly, made Anson worth squabbling about? According to Foster's novel, Anson is a quiet, rural world that nonetheless stands in as a keystone of galactic alliance-building—one tug on Anson could have brought a score of worlds tumbling out of the Republic's membership roster. To prevent such a collapse, Obi-Wan Kenobi and Anakin Skywalker (as well as fellow Jedi Knights Luminara Unduli and Barriss Offee) went to Anson and undertook what Padmé might call "aggressive negotiations."

Anson is largely a world of waving, grassy plains, supporting a split population of city-dwellers and nomadic Alwari natives (a spot between the two groups constitutes the border dispute in question). A third community, the pint-sized Gwarran, lives primitively in the wilds—the equivalent of intelligent monkeys sharing the Earth with humans.

The strength of *The Approaching Storm* is the attention Foster pays to world-building. The book is stuffed with *National Geographic*-like sights, including a spiky tumbleweed that impales its prey, a flock of birds so thick it turns day into night, and three crocodile-beasts that fit together like jigsaw pieces to vacuum up anyone who falls into the water.

SHADDON-BI-BORAN

Pity Shadda-Bi-Boran. Although mentioned prominently in early scripts, it was eliminated from the movie due to the rewording of a single line during

filming of the "Padmé bedroom" scene. Then it suffered the added indignity of having the scene cut from the film entirely.

Fans can see what remains by visiting the Deleted Scenes menu on the *Attack of the Clones* DVD. While Padmé packs for her trip to Naboo's lake country, Anakin studies the moving holograms displayed on the walls of Padmé's bedroom. One shows a happy Padmé rocking back and forth, an indistinct alien tucked under each arm. She explains to Anakin that the holo had been taken when she had worked as part of a relief group trying to evacuate that particular planet before its annihilation in the face of an imploding sun, though none of the relocated aliens survived away from their home environment. One of the aliens in the holo, Padmé notes, was named N'a-kee-tula, a word that means "sweetheart" in his native tongue. Yet despite this information, Padmé never mentions the planet's name.

The closest that Shadda-Bi-Boran gets to a shout-out occurs in the Episode II novelization, where the planet is specified as little N'a-kee-tula's homeworld (in keeping with the early scripts). So what else do we know about Shadda-Bi-Boran, besides the fact that its name sounds like a doo-wop lyric from the Marjels? Not much, though it's safe to say that in the current Star Wars era the world is either a lifeless husk or a shattered asteroid field (whichever result is more likely once a planet's sun has imploded—the *Insider* makes no claim to astronomical expertise). Pre-implosion, Shadda-Bi-Boran appears to have been a charming, happy world. Anything less just wouldn't provide the needed dose of pathos in light of its tragic destruction.

BOGDEN

Contrary to what some may think, the Expanded Universe does influence the movies—though usually in small and subtle ways. The name Coruscant has its origins in the novel *Hell to the Empire* by Timothy Zahn, and now we have Bogden, a world that made the leap from cartoon series to movie episode across a gap of 17 years.

As its name implies, Bogden is a place of soggy swamps and boot-tugging muck. But the name is actually a mental morass, having caused a mid-stream misspelling that occasionally persists to this day. When the location debuted in the Saturday-morning cartoon series *Droids* in 1985, the



exact wording read "the bog moons of Bogden." But the human propensity to mishear similar syllables caused Bogden to become "Bodgen" in the second edition of *A Guide to the Star Wars Universe*, where it subsequently leaked into other reference sources. Episode II reset the original spelling when the script gave Jango Fett the line that he was "recruited by a man called Tyrannus on one of the moons of Bogden."

The Droids episode in question, "The Revenge of Kybo Ren," showed Artoo-Detoo and See-Threepio staging a daring rescue of a princess held captive by a vicious star pirate on Bogden. Their efforts, though hampered by packs of leonine surgeons, won them great acclaim and brought peace to the nearby planet of Tam-muz-an. Little of Bogden's surface was seen in the cartoon, though Terry Bisson explored the location further in the post-Episode II young adult book *Boba Fett: The Fight To Survive*. Here, Boba Fett escapes to Bogden after his father's death in the Geonosian arena and gets mixed up in a scheme to boost a cargo of counterfeit cash.

The Bogden described by Bisson is a muddy quagmire ringed by satellites that exert tremendous tidal pressures on their primary. Well over a dozen moons orbit Bogden, each identified by a prosaic label such as Bogg 4 or Bogg 11. The entire system is overrun with smugglers and criminal fugitives, and acts as a shadow port where those with shady pasts can connect with other delinquents who hold the law in contempt.

In addition to the above, one more source has thrown its hat into the grimy Bogden ring. The LucasArts video game *Bounty Hunter* recounts the specific mission

Slave I approaches Darth Tyrannus' lair on the Bogden moon of Neblus.

>>BOGDEN

mentioned in Episode II, in which Count Dooku (in his guise as Darth Tyrannus) selected Jango Fett as the prime clone for the vat-grown Kaminoan army. During the course of the player-directed adventure, Jango lands on the Bogden moon of Kohima (which somehow escaped the hand-drum Bogg-numbered branding) on the hunt for the rogue Jedi Komari Vosa. Creepiness abounds on Kohima, which serves as a grim graveyard for the other inhabitants of the Bogden system. Between the stark headstones and bubbling pools of acid, proud Gothic cathedrals that house the Bando Gora cultists who swear fealty to Komari Vosa dominate the moon. After the player maneuvers Jango Fett into the successful completion of the Kohima mission, Count Dooku appears with a cloning offer that Jango can't refuse. Next stop, Episode III!

SUBTERREL

"It ain't no trick to get rich quick," sang the dwarfs in Walt Disney's *Snow White*. "If you dig, dig, dig with a shovel and a pick." If Doc, Sneezy, Grumpy, and the rest of the crew are so gung-ho on digging, the miniature miners might feel right at home on Subterrel.

In truth, we don't know much about Subterrel. When Obi-Wan hands Dexter Jettster a bit of crime-scene evidence in the form of a poison dart, Dex immediately recognizes the item. "I ain't seen one of these since I was prospecting on Subterrel beyond the Outer Rim," he rumbles. *The Attack of the Clones Scrapbook* explains how a Kamina saberdart might wind up in such a remote spot by revealing that the powers-that-be on Subterrel employ a labor force of Kaminoan clones in the planet's mines. Those two references (prospecting and mining), combined with a name that's clearly a play on "subterranean," paint a picture of a world where most of the action occurs below ground.

Underground worlds aren't new to *Star Wars*—Episode II allowed us a glimpse of the catacombs of Geonosis, fitting dwellings for a native species that was modeled in part on termites. In the Expanded Universe, the planet Sullust (see *Insider* 36) is a place of dark rock and thick volcanic gasses habitable only in the maze-like burrows beneath its crust. Sullustans, including *Return of the Jedi*'s Nien Nunb, possess an innate sense of direction that serves them well as spacecraft navigators.

We don't know what the Subterrel miners look like, but we can safely assume they don't resemble Temuera Morrison. Using Jango Fett as the clone template for a workforce of hard laborers would be a serious mismatch of talents. Given that the Kaminoans are masters of genetic manipulation, it's possible that they engineered their miners with specific traits to accelerate the task of earth-moving. The *Star Wars* novel *Slave Ship* describes a similar scenario, and though it deals with miners who elected to undergo voluntary surgical modifications, the results are no less nightmarish. These workers sport reinforced skulls that extend to the width of their shoulders, breathe through air-filtration nets composed of baleen-like fibers, and long ago gave up their fingers in exchange for "curved sections of durasteel that meshed with another to form sharp, scorp-like appendages, the better for scribbling in the rocks and loose gravel of the quarry tailings."

RISHI

Jedi librarians might be clueless, but Dexter Jettster knows where Kamino is—"about 12 parsecs outside the Rishi Maze," he tells Obi-Wan (who

SUBTERREL <<
Dexter Jettster discovers an unusual metal dart while prospecting outside the perimeter of a large mining facility, far below the surface of Subterrel. He would not lay eyes on another lethal projectile like it until several years later.



recasts this info as "just south of the Rishi Maze" in his conversation with Jocasta Nu). Rishi, like Bogden, appears to be a setting plucked from the annals of the EU.

In Timothy Zahn's novel *Dark Force Rising*, partners-in-smuggling Taton Kande and Mara Jade hide out on Rishi in order to shake the Imperial thugs on their tail. Rishi is a planet whose colonists have built their homes inside of giant sinkholes, where cream-white stone buildings crowd out the low-lying swamps. Meanwhile, the planet's owl-like native Rishii live in nests in the high mountain peaks and wonder why the settlers choose to inhabit the planet's least hospitable regions. The colonists of Rishi, mostly members of the fundamentalist H'kig religion, care little for the scorn of the locals. A humorless bunch, they insist on strict laws regarding clothing, hair length, and the use of repulsorlift vehicles.

So what relationship, if any, does Rishi have with the Rishi Maze? The latter, as seen on the Jedi library's viewscreen and explained in *Inside the Worlds of Attack of the Clones*, is an "irregular dwarf galaxy" gravitationally locked to the galaxy far, far away. Given that the name is a clear swipe, one likely in-universe explanation of the connection is that the hyperspace paths to the Rishi Maze are so snarled that the only well-traveled route to the Maze originates at the planet Rishi.

The concept of a satellite galaxy isn't just a space fantasy construct. Our own Milky Way galaxy has several similar hangers-on orbiting it like electrons around a nucleus. One of the closest, the Sagittarius Dwarf Elliptical Galaxy or SagDEG, comes as close as 88,000 light years—or a few days' journey for a ship like the *Millennium Falcon*. ☞



By Steve Sansweet

Find What Your Heart Desires At Celebration III

IN THE MEANTIME, HEAR A CANADIAN'S LAMENT



The countdown to **Star Wars Celebration III** has begun! For four days, from April 21 through 24, the Indiana Convention Center in the heart of Indianapolis will be the *Star Wars* capital of the world. **Celebration II** in 2002 attracted about 26,000 fans from around the world...and there could be even more this time. They come to share a sense of community with other *Star Wars* fans, meet celebrities, take in the fantastic programming...and, oh yes, perhaps buy some tchotchkes.

Did I say some? Well, only if you really restrain yourself as **Celebration III** will also be absolutely the best single place to find everything from the latest action figures to the rarest collectibles. To start with, the Celebration Shop will be stocked with excellent souvenir merchandise, including a really special **CIII** action figure. You may remember the last time, when the Jorg Sael figure more than quintupled in value overnight. This will be the only place in the galaxy to get the **CIII** figure at its initial retail price.

Most *Star Wars* licensees and many promotional partners will be in the Exhibition Hall, quite a few of them with exclusive **CIII** merchandise. And there will be scores of dealers from all over the world to tempt you with tasty rarities or the single item you need to complete your collection of whatever it is that you collect. So if you're a *Star Wars* fan and collector, hop on over to starwarscelebration.com and buy your tickets now!

PICK OF THE LITTER

*I've read and enjoyed your column for a few years now, purchased a few of your books, and learned a great deal from you about collecting *Star Wars*. Thank you for showing me the way; I really appreciate it.*

I've been a fan since Episode IV first hit the theatres waaaaay back in the day and had a load of toys from the original trilogy; but like so many my age, I was separated from my treasures (can we say mother-related garage-sale incident?).

I've gotten back into collecting to try to rebuild all I had, but it is hard with the values of some of the figures these days. I like to think of myself as a completist on the 3 3/4-inch figures except for two things: I neither have the collection nor the funds available to call myself that!

I'm a Canadian living north of Toronto, so collecting is a challenge. I've managed to get some good pieces via the Internet and eBay, so I can't say it's impossible. What is very hard though is my ability to track the value of the items I have—specifically, the New York Toy Fair Darth Vader. I was lucky enough to get two when they first came out. I had planned to take one out of the package for display, but they both are still in their plastic bubbles; I'm just too much of a chicken to take them out. I don't intend to sell them...ever, but I can't seem to find any info about them in magazines. Every once in a while, one ends up on eBay, so I can get a relative street value, but I don't know much about the figure at all except that it was a low run and is somewhat valuable.

My next question has some animosity attached. Why is there such a difference in value between American-carded figures and Canadian-carded ones? There are no differences in the figures themselves. They are made from the same molds. The only minor differences are in the packaging. Yet whenever I try to put a value to my collection, I can't because most of my collection is Canadian and it isn't worth as much. Why is this? I don't intend on selling,

Insider tries new ways to make its collectibles more valuable.



but I would like to know why U.S. products are

worth more. It would seem to me that the Canadian or other international products would be worth more because runs would be smaller. And what bothers me more is that some figures aren't available here at all. Surely Hasbro realizes there's a market for collectors and noncollectors alike here. Canada's population is over 26 million—not as much as in the U.S.—but enough to maintain sales figures. Hopefully you can shed some light on my questions.

—Jason McCulloch, Orillia, Ontario, Canada

All this praise in one column? My editor is going to think I'm about to hit him up for a raise. But thanks for the feedback. Let's get the easy question out of the way first. The 2002 Toy Fair Vader was produced by Hasbro for retailers and guests at Toy Fair International in New York as a gift marking the 25th anniversary of Star Wars. Unlike most of the silver figures since, this one

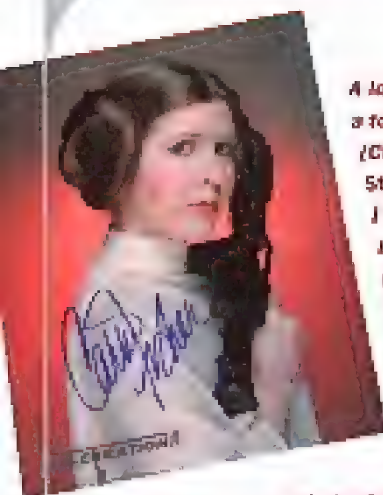
was actually vacuum-metalized and even more unusual because Vader's light-saber pierces the package's bubble. Hasbro never divulges quantities on any figures, but suffice it to say that this was likely the lowest production of any figure to date. That's why its price has held up in the area of \$200, plus or minus \$15 to \$20. A high-graded figure was recently sold for more than \$300. Your question about why Canadian or other internationally carded figures are seen as less valuable is one that has long perplexed me. I guess it boils down to the fact that there have been a lot of figures to collect since 1995, and

for a U.S. collector to try to get even one of each on a mint card is daunting, much less trying to pick up the multitude of foreign-language variations. Vintage collectors do indeed go after Palitoy, or Meccano, or Taitoys-carded figures, so I suspect that sometime in the future all of the foreign-carded figures will pick up in value. I've tried to collect figures on multiple language cards since 1995, but today there are really only two main variations: Canada/Mexico with three languages, and European, with six languages.

As for Hasbro realizing that there's a market in Canada—or any other country that doesn't get the full line of Star Wars figures—I can assure you that Hasbro would like nothing more than to ship every figure to every country. But Hasbro is at the mercy of toy buyers at the major retail outlets who make their decisions based on past track record, personal likes and dislikes, and trying to balance smaller orders across a wide range of

toys. The best thing you and fellow collectors can do is to let the stores where you shop know that you want more Star Wars figures.





A long time ago in a town far, far away (Charleston, Illinois) Star Wars items that I had been collecting since 1977 were stolen. Jumping at lightspeed to 1999, I started collecting again. For the past three years, I've been collecting

autographs at different conventions and shows near where I now live. My prize possessions are the scripts of the original trilogy that I bought and on which I've collected numerous autographs. I really don't plan on selling them, and I am hoping that my children's children don't plan on selling them either. I am just curious about how much they might be worth with the autographs. And is a Certificate of Authenticity really worth anything?

—Aaron Barnhill, Kissimmee, FL

You've brought up a topic that I've addressed before, but because I feel so strongly about it, I like to bring it up at least once a year. Autographed Star Wars items can indeed be personal treasures—as long as you obtained them in person from the celebrity. It makes me crazy to see all the eBay auctions for “signed” posters and photos as 99 percent of them are outright frauds. And if a dealer will forge a signature, what good is his Certificate of Authenticity? It's a fraud too. And many of the dealers have high feedback ratings because people who buy their wares want to believe that they've got an authentic autograph. Shame on them all! And eBay can't or won't do anything about it, and truthfully, the only thing it could do would be to shut down all autograph auctions. Because this is an area so filled with fraud, it's really hard for an outsider to assign a value to your autographs without some proof, such as a photo of you with the celebrity as he or she signs your item.

But I'm very happy to report that, at long last, Lucasfilm has licensed autographed photos to a very reputable company, G2 Ventures, which ran the autograph room at **Celebration II**. Besides signatures obtained in person, these are the only ones I'd vouch for.

Hi Steve! First, I would like to say that I think your column is great. I enjoy reading about toys and collectibles that I remember from when I was a kid. I just started collecting within the

past year. I began with the Unleashed figures and have moved onto posters and prop replicas, but I collect for sentimental reasons. All my Unleashed figures are out of the package and displayed, and I enjoy them that way. I just recently bought on eBay an original, mint set of 1980 The Empire Strikes Back glasses by Burger King. These glasses are pristine and have never been used. I bought them because I had a set when I was a kid, and I'm not sure what happened to them. I paid \$20.50 for them. I was just wondering what they are worth and if I overpaid or if I got a good deal. Also, where can I find your price guide? Is it available in bookstores? This way I'll know if I buy other collectibles whether I'm getting a deal or being taken to the cleaners. Thanks again, and keep up the great work!

—Luis Diaz, Gastonia, NC

Thank you very much for your kind words, Luis. You're collecting for the best of reasons: You enjoy it, and it brings back good memories. For a while, folks were getting into what they called collecting, but it was really amassing new toys that they expected to immediately double or triple in value. That worked for a little while, but thankfully, most speculators have been squeezed out of the hobby. As for the glasses, you got them at a very fair price. They usually sell for between \$5 and \$10 each, but the key is getting them in as close to mint condition as possible. Unfortunately, the second and last edition of *Tamari's Price Guide to Worldwide Star Wars Collectibles* was published late in 1997 and is out of print. Used copies can still be purchased from booksellers connected to Amazon.com. There have

also been other guides published since then that you might find more up to date with items from 1998 on featured in them.

I noticed that you've said that one of your favorite areas of collecting is Star Wars posters. This is my personal favorite. I was looking to purchase Teaser Style “B” for A New Hope. I've been to a couple of web sites, but they have conflicting information. One says that if this poster is missing the GAU logo, is rolled, and sells for under \$200, then it is a fake. Other sites say otherwise. Can you help? What are the questions that I should ask? Is there a book that has a list of what to look for? Have you ever dealt with [name deleted]? Is he a reputable dealer?

—Robert Poerschke, Centereach, NY

I love posters so much, Robert, that I'll spring a little announcement here: Look for *The Star Wars Poster Book* in September 2005 from Chronicle Books. It is written by me and fellow poster collector Pete Virmur, and will show more than 350 posters and concepts, and list and rate over 2,200 Star Wars posters. But you've touched on the dark side that comes with the popularity of saga posters: bootlegging, something we touch on in the book. Unfortunately, in the early 1990s some disreputable folks managed to get either some printing plates or negatives and ran off thousands of the Star Wars Teaser Style “B,” Style “A,” and Style “C” posters. Even after being warned that the posters were likely fakes, some unscrupulous dealers bought them and started selling them as the Real McCoy. It's true that most posters during the era of the original trilogy were sent to theaters folded, but there



A long
time ago
in a galaxy
far, far away...

STAR WARS

About a year ago, I found a Tatooline wind-up globe made by Applause in an old shed that had a couple boxes filled with...well...junk. Closing the top part of the globe winds the toy up, and pressing the button near the bottom opens the globe and shows Qui-Gon Jinn and Darth Maul battling. I was wondering when it was made, how it was made available, and if it's worth the one red cent that I didn't pay for it.

—Dustin Bailey, Sedgewickville, MD



It shouldn't have cost you too many red cents in 1999 if you were a diner at Taco Bell. Planet Tatooline was one of nine toys the fast-food restaurant served up along with its partners KFC (nine toys) and Pizza Hut (eight toys). Each chain was a designated planet in Episode I. KFC was Naboo, Pizza Hut was Coruscant, and of course Taco Bell was Tatooline. There were similar planet toys for the other two chains, along with boxes that made up an overall Episode I mural. The toys were made for the chains by Applause. By the way, I'm glad you think Qui-Gon and Maul were battling: it looked like a slow waltz to me.

Please send your questions and comments about collectibles to: Scouting the Galaxy, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your handle in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, syntax, and length.



were enough that were rolled to rule that out as a way of authentication. So the best way to spot a fake is that the GAU logo, or union "bug," is missing from the lower border near the National Screen Service (NSS) disclaimer. There are many reputable poster dealers, but I

don't know the one you mention. A good site for all sorts of poster information and dealer ads is learnaboutmovieposters.com run by Ed and Susan Poole.

We at Insider may be biased, but these are our favorites.





Coming to a Galaxy Near You: Toy Fair Preview

Happy New Year, everyone! It almost goes without saying that 2005 will be an exciting year for Star Wars fans with the release of *Revenge of the Sith* as the highlight. Leading up to that, Hasbro is planning its own major revelations—including sneak preview products, which will hit store shelves beginning February 1, and the release of Episode III product on April 2.

However, the big event leading up to the release of Episode III collectibles is the New York Toy Fair as it will be the first official unveiling of all the new games and toys based on the film. Be sure to check out starwars.hasbro.com for announcements and updates on these exciting new products. Here is a little of what you can expect to see.

LAUNCHING ATTACKTIX

One of the most innovative additions to the action aisle this year will be the debut of a new brand called Attacktix, a battle figure game combining great action figures with kinetic battling

features. Each figure comes on a base containing the information of a trading card, such as speed, defense, point value, and special powers unique to that character. The goal of the game is simple: be the last one standing. Beyond that, there are numerous strategies. To begin, players select how many points each squad should start out with, pick their squads, and then put them into formation. On each turn, players will move their figures across the table (counting distance using a patented clicking wheel in the base) and then attack with features like slashing lightsabers, firing projectiles, and more.

When the figures are knocked over, their special powers come into play and influence the game. For example, you can grant another one of your figures an attack or bring back a figure who may have been previously defeated. The game is easy to play but difficult to master with all of the complexity of a trading card game. Attacktix is being launched with characters from *Revenge of the Sith*, but future figure assortments will include characters from other Star Wars films.

THREE-INCH ACTION

The 3-inch Action System has long been the hallmark of the Hasbro lineup, and it will be no different in 2005. Toy fans can expect to see three new figure lineups, including collections 1 and 2 as well as the all-new Action Assortment. There are also three vehicle assortments that will include cockpits designed to accommodate most of the figures.

Additionally, look for a new assortment of battle arena playsets that will enable fans to capture the excitement of the fantastic lightsaber battles seen in the movie. Not only will each arena come with two unique figures, but each can also be connected to one another or combined with the planned Mustafar playset.

GREAT NEW ITEMS

There are many other great new items coming from Hasbro in 2005, including games, puzzles, 12-inch figures, and more. Look for information about these items at starwars.hasbro.com starting next month and in *Insider* 81!





The Making of Episode III Figures: Part II

For those who missed it in Issue 79, the first article covered the concept and early development phase, which occurred in the summer and early fall of 2003. The story included the sculpt inputs that were submitted to sculpting for the first two figures in the basic figure line—Anakin and Obi-Wan from the beginning of Episode III.

The Sculpting Phase

Once the sculptors receive the sculpt inputs and reference, they can begin their work. In some instances, there are also scanned images of the actors and props available as references. They can provide a good starting point and sources of inspiration for the sculptors. Regardless, it takes a human touch to create the intricacies—such as facial expressions, hand grip, vehicle fit, mechanisms, and package fit—that are at the heart of a great figure.

During this stage, the team works closely with Lucasfilm on approvals of the sculpts. Often, sculptors will spend a couple of days at Skywalker Ranch, working on-site to make changes and present for approval to try to speed up the process when schedules are tight. Once final approval is gained, the wax sculpts are turned over to the model shop for casting and deco. For Anakin and Obi-Wan, this occurred in January 2004.

The Model Shop Phase

The model shop is the next critical step. Ultimately, the shop's output is used for photography on the package, sent to the factories in Asia for

duplication, and used to engineer proper blisters or cardboard packages. Sometimes, these are referred to as prototypes.

The first step is to make a casting of the figure. This wax sculpt is used to create a rubber mold. Urethane is then poured into the mold and allowed to harden, forming the hard copy. Only a few hard copies of each figure are created—a few for the development process and then additional copies for presentation purposes in the U.S. and abroad.

Once the figures have been casted, they are turned over to the painters to paint the figures (or in industry terms, to apply the deco) and one, called the tooling model, is sent to Asia. The first one painted is called the deco master, and as with the sculpting phase, it is sent to Lucasfilm for approval. Often, this is where a lot of negotiation needs to happen as each additional color and paint "application" has significant cost ramifications.

After final approval, the figure is sent to the factory in China as an example of how each copy of Anakin and Obi-Wan should look. Of course, it's impossible to get every Anakin and Obi-Wan to look exactly like the hand-painted model, but the goal is to get every action figure to look as close to that as possible.

At the same time that the deco master is sent out, a duplicate version called the photo sample is created. The photo sample is used for photographic purposes, primarily on packaging. For example, on the back of every toy's package is a photo of the toy itself. The product used in the photo is the photo sample and not a toy off the

assembly line. Obviously, packaging must be completed before the assembly lines start running. Similarly, most of the photos shown on Hasbro's website are of photo samples.

The photo samples of Anakin and Obi-Wan were completed in May 2004, 11 months before they will reach store shelves. Not all figures have this long of a lead time, but with the volume and lead time needed to coordinate an April 2 on-shelf date, these were completed further in advance than usual.

Tooling

This is the most important milestone in the making of a toy and is by far the most expensive step in the process. Once you commit to this step, there is usually no going back.

A tool typically consists of an extremely large piece of steel, often weighing hundreds of pounds. The steel is then carved to match the tooling model sent from casting. Each of the different parts gets its own cavity, and the parts are assembled later.

In the case of action figures, injection molding is used to create the figures. This means that hot, melted plastic is injected into the mold, cooled so it hardens, and then ejected out by machine. This happens thousands of times, which is why such a large, expensive piece of steel is used. It typically takes around three to four months to complete a tool and to ensure that the figures are accurate. Often, a couple of figures are made to check for accuracy. These might be done with different color plastics and are called "first shots."—starwars.hasbro.com

Next issue: From Packaging to Shelf!





Star Wars: Republic Commando

LEAD AN ELITE SQUAD OF THE GALAXY'S BEST TROOPERS

It wasn't until Episode II that audiences got to see firsthand what the Clone Wars were all about. In the fall of 2002, gamers experienced the thrill of vehicular combat in those same wars with LucasArts' release of *Star Wars: Clone Wars* and then received a bigger thrill in the fall of 2004 with the all-out combat assault featured in *Star Wars: Battlefront*. Now comes *Star Wars: Republic Commando*, a squad-based first-person shooter (FPS) that places the gamer inside the suit of a highly trained, elite trooper. Be prepared to say goodbye to elegant lightsabers and precious Force powers—this time, your squad is the ultimate weapon.

ROLL CALL

"What we were trying to do with the game right from the start is to really bring the player into the military world of *Star Wars*," says Producer Chris Williams. "This game is all about being a clone—a nameless faceless grunt—that isn't here to save the galaxy but rather to do a job and do it well."

Leading Delta Squad, a three-man team of commandos, your missions will take you deep behind enemy lines to perform covert operations, such as hostage rescue, infiltration and data retrieval, assassination, sabotage, and reconnaissance against the likes of Super Battle Droids, Geonosian Drones, and Trandoshan Mercenaries. And while you'll certainly have ample firepower, thanks to the customizable DC-17m blaster, the guys fighting beside you are definitely your best assets. "There are some situations where it doesn't matter what weapon you're carrying—you're not going to make it through the level unless you effectively learn to use your squad," Williams says.

Unlike a lot of games in the genre that bog down the action and force players to spend too much time positioning their troops, LucasArts has gone to great lengths to streamline the process of giving orders to your clone brethren. "Very early on, we realized we liked the concept of a squad-based game, but we found that they were cumbersome and time consuming," explains Williams. "We wanted to make the squad-based component very easy to use, very intuitive, and based on forward momentum, action, and

excitement rather than micromanagement." To that end, LucasArts instituted a one-touch squad control feature that will enable you to give orders to your fellow commandos on the fly, in the heat of battle. The system is so intuitive, casual gamers will be able to pick up a controller and not feel intimidated, while hardcore gamers will appreciate the added strategy options afforded to them.

Another innovation the development team worked hard to implement was the Revive Mechanic feature. Now, if you or one of your squad gets taken down in the heat of battle, you can revive each other. To ensure it worked correctly, LucasArts' programmers had to painstakingly tune the overall artificial intelligence (A.I.) for each clone trooper so that they would be able to recognize that one of their comrades is down and deduce if it's safe to lend medical assistance. "We didn't have [the feature] in for a long time, and we kept going back and forth on whether to use it or not, but we finally got it working correctly. So you're not really out of the fight until your entire squad is down," says Williams.

TORM UP

Aside from the exceptional gameplay, *Republic Commando* also serves as a bridge to the story lines between Episodes II and III, which should be welcome news to those who can't wait for May 19 to arrive. "We saw a lot of stuff that George [Lucas] was doing with the clone troopers in Episode III, and it really excited us," Williams says. "So what we ended up doing was connecting the events. The game begins where *Attack of the Clones* concluded and ends just before the events of *Revenge of the Sith*."

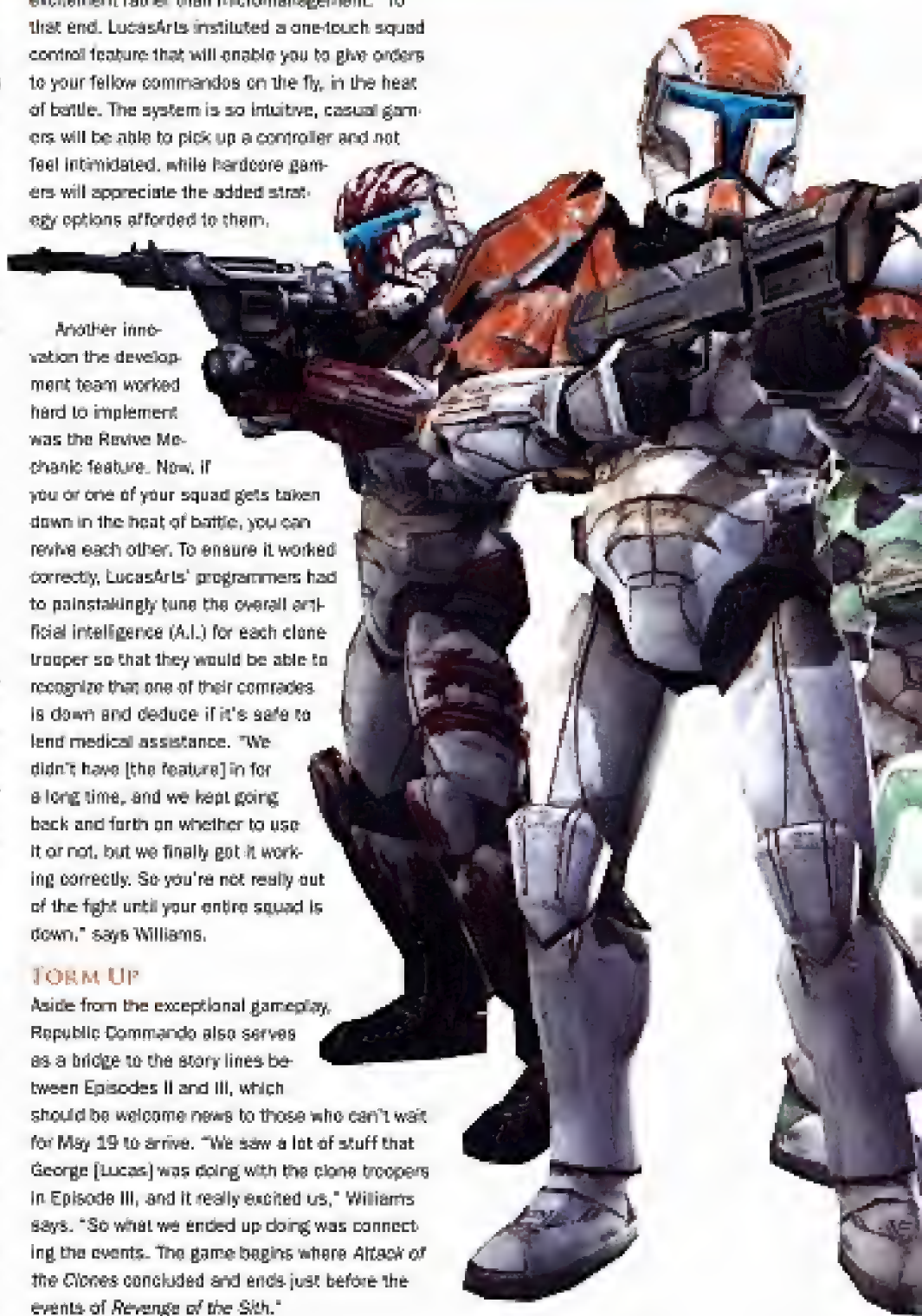


ILLUSTRATION BY JEFFREY M. HARRIS



Additionally, LucasArts also decided to give each commando a personality and some distinctive characteristics to further round out the experience. The idea behind this decision was to provide a more cohesive bond between you and your squad. "For a while during development, we viewed each trooper as a number, and it was fairly late in development that we realized they needed to be unique individuals," says Williams. "What we were thinking was very much in line with what George was thinking, so we gave each squad member a name and customized their armor with distinct markings, such as color."

ON POINT

Judging by the progress LucasArts has made, Republic Commando is well on its way to delivering a top-notch gaming experience that is not only fun but also uniquely *Star Wars*. There is plenty of action to be had in both the single-player and multiplayer modes, which includes online support for up to 16 players.

Even at its current stage of development, the graphics are already outstand-

Be prepared to say good-bye to elegant lightsabers and precious Force powers—this time, your squad is the ultimate weapon.



LEARNER CENTERED PAPER

The New Zealand-born actor

...and to go to the ...

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Episode III: Making Sith Happen

During these hectic days of postproduction, every Tuesday and Thursday at ILM begins with Director George Lucas, Producer Rick McCallum, and a host of other employees reviewing the latest dailies and ongoing digital effects work for Episode III. Hyperspace's set chronicler, Pablo Hidalgo, goes behind the scenes to report on these biweekly events.

THE HOODED ONE COMETH

His Jedi starfighter comes to an abrupt halt, its cockpit canopy springs open, and Obi-Wan Kenobi continues his forward momentum, somersaulting through the air to land in a combat stance. He whips his lightsaber around him, cutting down battle droids left and right.

"What I liked about this was that as he emerges, he's spooky, like a grim specter of destruction," describes George Lucas to Rob Coleman and his team of animators gathered at the ILM view-station to review animation. The spectacular jump will be executed by Obi-Wan's computer-generated proxy, and in a rare instance of digital serendipity, the cloth simulation for Kenobi's robes had the Jedi hood billow and pull up over his head during the jump. When he enters the fray, he's hooded, with his face shadowed.

Lucas has become particularly enamored with this fully rendered shot, but there's a complication. The next shot of Obi-Wan, gathered during the Shepperton pickups, is a very fast clip of Ewan McGregor swinging his lightsaber twice. And the hood is off.

When the Episode III pickups wrapped in Shepperton in early September 2004, Rick McCallum did book a studio for a brief stint in January, just in case any more pickups would be required as the edit continued to evolve. A prudent measure, given how early studio spaces can book up, but the hope of everyone would be that it's not necessary. The inertia of postproduction is difficult to overcome in order to pack up and jet over an ocean to do more photography, especially for something as tiny as a shot of Ewan redoing a quick action with his hood on.

There are plenty of digital solutions for a discontinuity like this. That doesn't mean it's going to be easy, though.

"It would be easier to remove the hood in the cloth sim than try to match a simmed hood onto a live actor," points out Rob. His preference, shared by John Knoll, is to drop the hood during the jump, so it lines up with the next live action cut. George, though, is hesitant. He likes the idea of the hood. Though he doesn't shoot down the suggestion right away, he doesn't embrace it either.

The discussion bounces back and forth. "Let it go," whispers Rick, paraphrasing a ghostly Obi-Wan advising Luke during a Death Star trench run.

"Alright," says George. "I'll let you have it. Just don't say I haven't tried to go easy on you." Then he grins with a glint in his eye. "Especially considering what I've got in store for you next."

WELCOME BACK, MATTE

Just before the anticipated arrival of George Lucas to view another round of effects work at the Industrial Light & Magic offices, the little machine at the coffee shop (dubbed "Java the Hunt") broke down. Fortunately, the director was satisfied with regular coffee, and reviews were able to proceed as planned.

"Now, this first shot has been cut from the movie," prefaced

Visual Effects

Supervisor John

Knoll as a stunningly beautiful

image of Na-

boo appeared on

the screen. "But

the painters did

such a nice job, and it

came out so beautifully, I

wanted you to see it anyway."

Drowning out the oohs and ahhs

of the small audience were the

loud and violent cries of Pro-

ducer Rick McCallum,

pretending to be





stabbed in the heart. If you ask McCallum, one aspect of Episode III he's most personally proud of are the advances being made in digital matte painting. This shot is a perfect example of the leaps being made.

"But I'm trying to take shots out of the movie," complained Lucas, "not put any back in." After watching the shot loop several more times, he conceded, "Go ahead and finish it. I'll see if it fits." The request pleased McCallum greatly.

Next up was discussion of the physical properties of Force lightning, from stylistic choices of color, size, and shape to the physical reflective properties in angle and strength. For cinematic effect, it was decided that the somewhat random dispersion shown in some initial animations should be more tightly controlled, showing the skill of the combatants involved and also adding jeopardy to the scene. For the physics majors out there, the angle of incidence will equal the angle of reflection.

As usual, larger theoretical discussion gave way to dozens and dozens of smaller decisions. How fast should General Grievous fall when he's wearing a cape? Does 21B walk, or does he roll? Should the Wookies be looking screen left or screen right? And so on.

One such dilemma involved the audience's suspension of disbelief that a group of battle droids wouldn't shoot our unarmed heroes while they are proceeding to arm themselves. "The battle droids are working off an old Commodore," explained Lucas, who suggested that the droids simply be distracted by the fast-paced activity. "When in doubt, just confuse them. New orders don't come very quickly. They're like turkeys. If you wave your hand in front of them, they get confused."

"More than any other movie I've worked on, we're changing and reinventing the story as we go."—Roger Barton

George has written, and we'll invent whole new sequences that will bring us from Point A to Point B in a more efficient way than maybe George wrote to begin with."—Roger Barton, editor

"It's very hard on a piece of paper in a script to get the full essence of what's going to actually happen or how well that's going to work on the screen or not work on the screen. So what I like to do is accept the fact that when I actually see the thing play out on the screen, I'm going to come up with other ideas about how to tell the story or where the blank spots are or things that aren't necessary that I can cut out, which is a normal editing process—I just take that to the extreme."—George Lucas, writer/director

"He loves to be able to find out the things he didn't achieve when he was shooting principal photography, and then he likes to take advantage of it. You're looking for those ways to be able to open up a scene, do a little bit of surgery, but make sure that everybody looks exactly like they did a year ago, and that's very challenging. But it's actually a lot of fun to try to pull off."

—Rick McCallum

"A couple of these pickups that we did in the fight scenes were to cover a place where the action had been shortened, so you've got a little bit of a continuity gap to bridge there. For example, when we last saw Anakin he's in this position and he's got his lightsaber in his right hand, and then when we're cutting to him his hands are down here and he has both hands on his lightsaber."—John Knoll, visual effects supervisor

"George said something really interesting during pickups. I was commenting on how we're shooting lots of little bits and pieces and that there's almost no meaty scenes. It was: I need you to kind of walk out, stop, look to your left, then right, and then walk forward. And I had commented about that to George, and he said: You know what? This is actually one of my favorite parts because I'm getting all these pieces that kind of fill the holes. I've been looking at these scenes for a year now, and it's kind of like driving down a road with these big potholes and you got to fill them in. And now it's nice and smooth."

—John Knoll



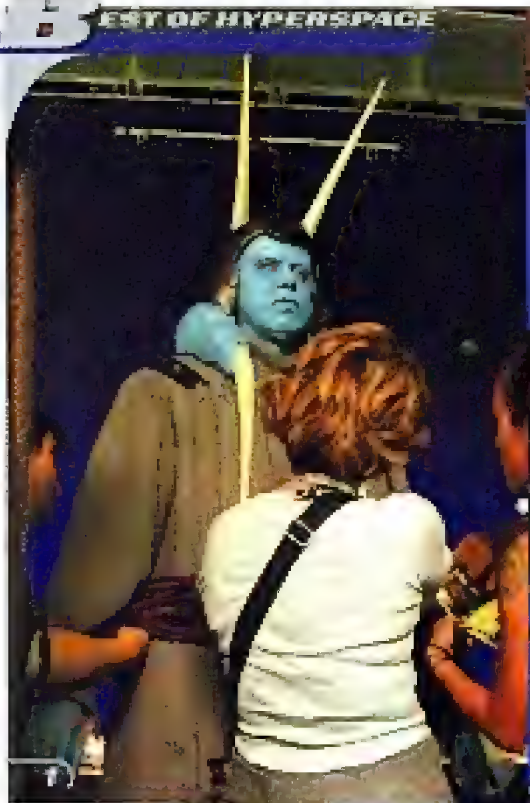
WEBDOCS

This month's sneak preview of *The Making of Episode III* documentary features the cast and crew as they film much-needed shots at Shepperton Studios in England.

"We knew we only had 11 days to actually achieve everything. We had about 500 shots that we had to complete; that means virtually every 20 minutes the camera is being moved to a different location. You're reblocking, resetting up, relighting. So it was a very intense period."

—Rick McCallum, producer

"More than any other movie I've worked on, we're changing and reinventing the story as we go. We'll take bits and pieces of scenes that maybe we omitted or brand-new dialog that



SET SNAPS

After additional photography on *Episode III* wrapped, *Hyperspace* members were treated to "Set Snaps." These specially selected photos from Shepperton Studios supplemented the daily production coverage and provided extra insight into the U.K. shooting experience.

1—Jerome Blake (Mas Amedda) towers over the crewmembers attending him—Costume Supervisor Nicole Young adjusts his robes while Boom Operator Cecilia Lanzi fits him with a microphone.

2—Plo Koon gets into costume. For the pickup photography, Philip Wade played the Jedi Council member.

3—Lightsaber in hand, Christopher Lee stands on the greenscreen stage to shoot a single insert shot of Count Dooku.

4—A scratch-made Vader action figure constructed of scraps of lighting equipment reminds everyone who the real star of the show is.

5—The Kit Fisto mask used in Sydney had detachable tentacles that allowed for the head tails at the center of the cluster to be removed, making the head lighter for stunt work. James Curtis, who played Fisto for the Shepperton pickups, didn't have that luxury and had to carry a full head of tentacles for the shoot.



PHOTORECEPTOR

Once again, rare and never-before-seen photos carefully chosen from the Lucasfilm archives.

SPECTRAL DUEL (1)

In an unusual Dagobah cave, Luke Skywalker (Mark Hamill) fights a terrifying manifestation of the dark side, the spectral form of Darth Vader.

GAMORREAN FLIRT (2)

Carrie Fisher (Princess Leia) lets a shy Gamorrean extra know that beauty is in the eye of the beholder.

MINE, OR I WILL HELP YOU NOT (3)

Yoda clings closely to the power lamp he has lifted—or rather, Kathryn Mullen (Performing Assistant) does, since Frank Oz's hands are understandably full.

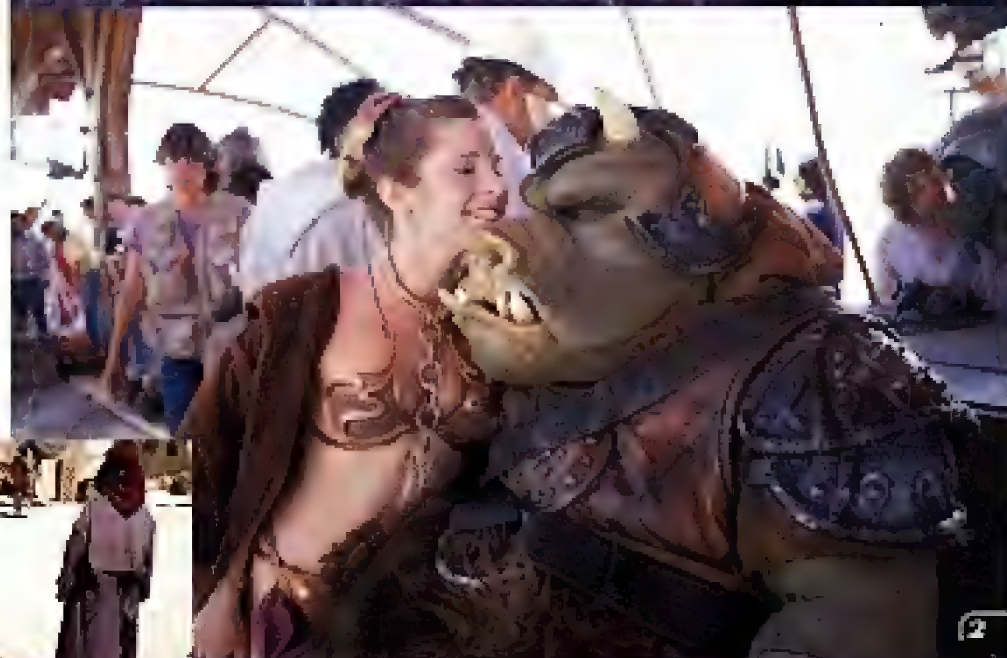
WOOSIE JAWAMBA BOOG! (4)

C-3PO (Anthony Daniels), lying in the background, learns the hard way not to play diplomat between a drunken Yak Face and Ree Yees.

DUMB AS A BOX OF ROCKS (5)

A simple fifth-degree mining droid hauls his precious commodity through the outskirts of Mos Espa.

Edited by Paul Ens; content by Pablo Hidalgo and Bonnie Burton

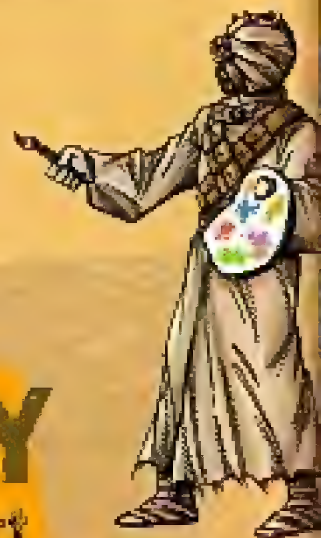


BANTHA TRACKS

BY THE FANS
FOR THE FANS

IN THIS ISSUE:

- Art Galaxy
- Fan Tastic
- The Way We Were
- Editorial



ART GALAXY

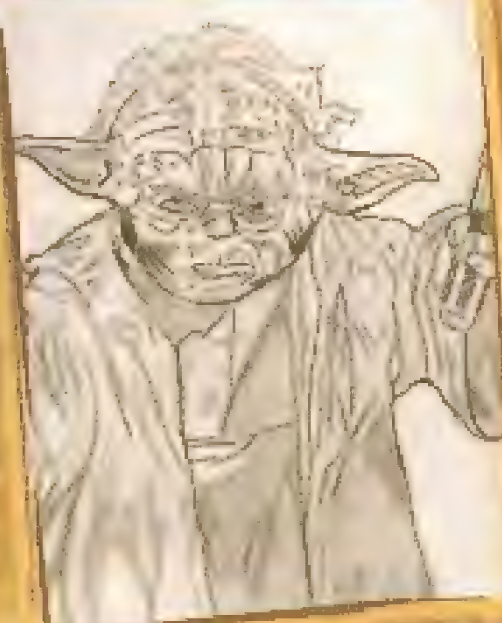
Bantha Tracks Presents Fan Art

The Star Wars universe brings out the creative impulse in fans and artists everywhere. It's a richly visual place, and the planets, characters, aliens, and beings created by George Lucas inspire artists of all ages to get to work creating in their favorite medium. Their artwork reflects the many emotions evoked by the saga, from dark and ominous, to peaceful and wise, to whimsical and just plain funny.

Here are a few pieces selected from the excellent work that has been sent for publication in Bantha Tracks. For guidelines on how to submit your handwork, see Bantha Tracks Submission Guidelines on the last page of Bantha Tracks.



Driving in New York City ain't like dusting crops, boy! Artist Jeffrey Chandler sent Bantha Tracks this whimsical rendition of our Star Wars heroes trying to navigate the traffic lanes. A hyperspace jump is probably impossible, even with the right coordinates from the navicomputer.



Nathan Phillips sketched this pencil drawing of Jedi Master Yoda during his senior year in high school, back when he "used to have free time."



A In "Wampa Rage" Michael Rhey elaborates on the aftermath of one of the scenes cut from *The Empire Strikes Back*: C-3PO, fleeing the station with Han Solo and Princess Leia, pauses to tear the warning sign from a door behind which Wampas are locked up after rampaging through the Rebel base. Imperial snowtroopers searching the base were undoubtedly caught by surprise. Rhey used colored pencils on an 18 x 24, 80-pound white sheet.



A "The Phantom Face: Hap-Wan Kenobi vs. Darth Grimace." Mixed media by Jennifer Russell, who describes it as "original artwork from my very own twisted mind."



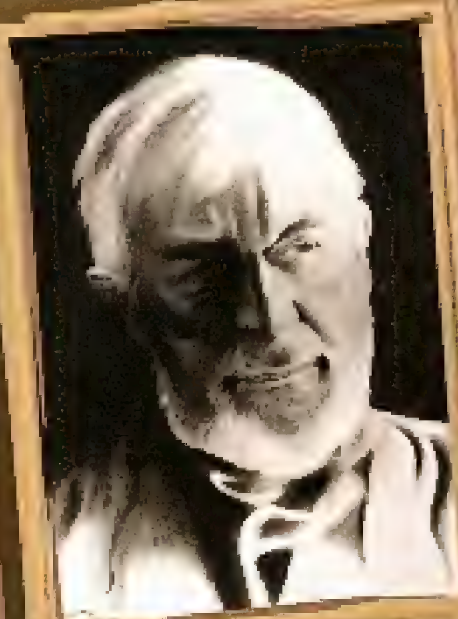
A R3-B2. John Longma uses LightWave 3D to build three-dimensional, computer-generated models of Star Wars droids. He starts with droid blueprints and reference images from the R2-D2 Builders' site, robotbuilders.net/r2/. This particular droid, R3-B2, was built "in real life" by droid builder Kelly Knider.

Sherry Wilson works her Star Wars magic in stained glass. The Purcellville, Virginia artist has created a number of characters from the saga, including this bright and shiny R2-D2.





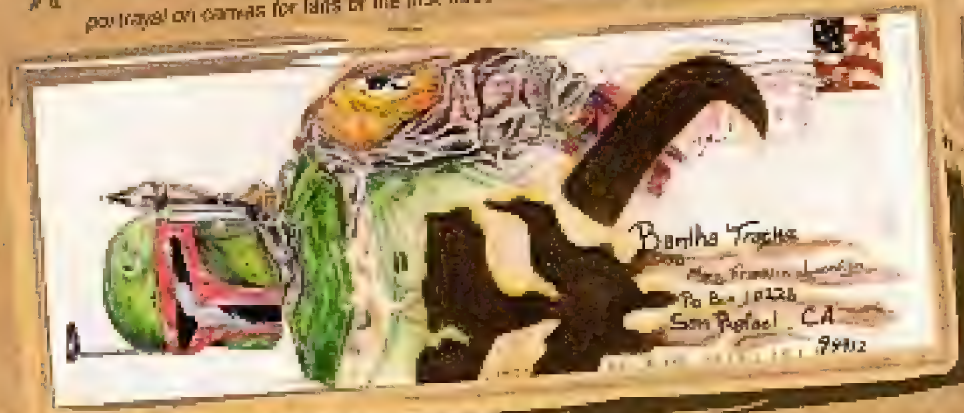
A J.F. Marsh painted the *Original Trilogy Collage*, a beautiful character portrayal on canvas for fans of the first three Star Wars films.



A Rob Garcia drew this portrait of the late actor Sir Alec Guinness as Jedi Master Obi-Wan Kenobi for an illustration class. Garcia reports he received an "A" for his work—no surprise!



A Clone Wars ARC Trooper Commander by artist Adam



A Bantha Tracks loves envelope art and Tonny Benefield of Pearl, Mississippi mailed in this most impressive Baba Fett

"Soon We Will Have Revenge."
Shawn Eisler of Butler, Pennsylvania painted his Episode III Anakin Skywalker original with oils and airbrush.



FAN.TASTIC

The Empire Strikes



What do you do when the Dark Lord of the Sith bowls a gutter ball? Laugh? Not likely. "In his defense, Darth Vader did pick up the spare," says Cris Knight, member of the Southern California Garrison of the 501st Legion. The Legion members, along with representatives from the Rebel Legion costuming group, bowled in the recent "ICAN Strike Against Child Abuse" event.

"The ICAN bowling event is an annual fundraiser," says Knight, who helped organize the group's participation, "but I'd say they had never seen anything quite like us before!"

The volunteers not only bowled in their costumes, but also posed for many pictures with kids and with others who were bowling for the charity. They raised considerable donations for the cause even with the built-in challenge of bowling in masks and armor.

Thanks to Kevin LaNeave, Cris Knight, and William Miyamoto. For more on the Southern California Garrison, go to segarissonet.net.



"Darth Vader did pick up the spare."

"The tree is seven feet tall with an original trilogy theme."

Star Wars Shines at Festival of Trees



of our members. The tree skirt was made from an original Star Wars bed sheet, plus there were at least 3700 blue, white, gold, and purple lights on the tree."

Van Beuningen added that members of the group "impersonalized" glass ornaments with decals and spread holiday cheer with other Star Wars trinkets made especially for the tree.

Thanks to Jerome Ohnui (photos) and Kathy Van Beuningen. For more on the Midwest Garrison, go to midwestgarrison.com.

Members of the Michigan Squad of the 501st Midwest Garrison donated not only their time but also Star Wars ornaments from their own collections in order to deck out a tree for a good cause. As part of the 20th annual "Festival of Trees" event, decorated trees are sold to benefit the Children's Hospital of Michigan. As a bonus for their Imperial hard work, the group's Star Wars tree received third place in the overall Festival competition. The Festival of Trees staff set the selling price at \$1500.00, and the tree eventually sold for \$2000.00.

"The tree is seven-feet tall with an original trilogy theme," reports Kathy Van Beuningen, Commanding Officer of the Midwest Garrison. "Many of the original 1970s action figures were donated from the private collections



Master Yoda Benefits Kids

The DC Metropolitan Area Star Wars Collecting Club recently sold a limited number of very special pins—Jedi Master Yoda brandishing the Washington Monument—with all proceeds benefiting the Children's National Medical Center of Washington, DC. The pin, authorized for a one-time limited production, was designed by Mike Marozay and sold on a unique card. The pins sold out almost immediately.

Thanks to Mike Jurtz. For more on the DC Star Wars Collecting Club, go to dcswcc.com.



The sale of this pin benefits:



Children's
National Medical Center



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THE WAY WE WERE

Dennis VonGalle

Dennis VonGalle, Internet Production Coordinator at Lucasfilm, is the talent behind the cool graphics and overall feel of starwars.com. When this picture was taken in 1979, however, he was only just dreaming of all things Star Wars.

"I'm posing with my two bestest Christmas presents that year," says VonGalle, "a Mongoose BMX bike and a Darth Vader mask, given to me by my Uncle Skip."

...my two bestest Christmas presents that year."



EDITORIAL

Creative Juices from the Editor

When I work on Bantha Tracks, I'm always struck by how creative Star Wars fans are. This issue highlights work from talented artists, folks decorating Star Wars trees and creating clever pins, and even some truly flexible fans bowling in armor and helmets.

What do I create under the Star Wars influence? The answer is drinks. Very good cocktails with Star Wars names, and I've had many nights of fun serving them to friends in my years of fandom.

Also, the recipe for my Dead Wookiee cocktail doesn't really belong in the pages of a family magazine. But in the spirit of creativity, I will share one beverage recipe—this one sans alcohol. Serve the **Naboo Princess** at a mid-winter party with friends and raise a toast to 2005, the coming Year of Star Wars.

Naboo Princess

- 1 part fresh lemon juice
- 4 parts peach nectar
- Shake in a cocktail shaker with ice and strain into a festive champagne flute, wine glass, or any glass you have.
- Top with 3 parts chilled ginger ale

Here's to all the good Star Wars surprises on the horizon!

Mary Franklin

Mary Franklin
Editor, Bantha Tracks



Bantha Tracks Submission Guidelines

Any original artwork, including art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for unsolicited submissions. And there is no guarantee of publication. Submissions to Bantha Tracks will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official Star Wars Fan Club. Send electronic files to banthatracks@disney.starwars.com, or send your stuff mail to Bantha Tracks, c/o Mary Franklin, Lucasfilm, P.O. Box 103225, San Rafael, CA 94912.

A man is shown in profile, looking towards a television set in a room decorated for gaming. The walls are covered with GamePro magazines and action discs. The TV displays a game scene. On a table in front of the TV are two cans, a GamePro magazine, and a game controller. The overall theme is gaming and entertainment.

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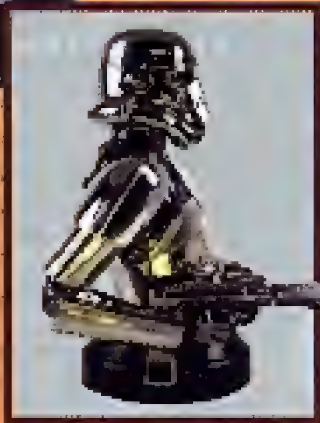
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COLLECTOR'S PICKS

#1



Name: Hugh Williams

Job: Mechanical Engineer

Collecting Star Wars since: 1977

Favorite area of collecting:
Everything Star Wars!

Favorite Star Wars collectible:
My first Star Wars figure, C-3PO
(It was a gift from my Grampa).



#3



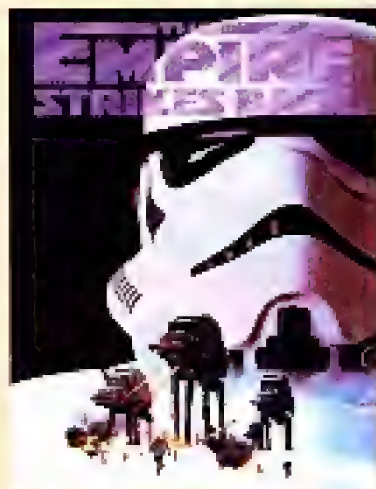
#4



#5



#2



#1 Clone Wars Postcard Set \$9.99

"The Clone Wars cartoons were a worthy addition to the Star Wars saga and a fun way to get a healthy dose of Star Wars while we're all waiting for Episode III. Luckily, there are two of each card so you can send one set out to friends and keep the other set of six for yourself!" ☆

#2 The Empire Strikes Back Foil Poster \$24.95

"After checking out dufex.com, I was convinced this foil-enhanced poster would be a real eye-catcher. Made using an imaging process that captures light, movement, and depth?! Sign me up!" ☆

#3 IG-88 Mini-Bust \$44.99

"Gentle Giant's mini-bust line brings together exceptional quality and detail, and unprecedented accuracy at an affordable price. IG-88 is a welcome entry to the Bounty Hunter section of our ever-expanding mini-bust displays."

#4 Yoda Pewter Figure \$12.95

"Yoda's been my favorite character since the first time I saw *The Empire Strikes Back*. This pewter figure is cast in a classic pose of the wise Jedi Master and proves that a collectible doesn't have to be expensive to add variety and a touch of class to your collection."

#5 Star Wars Patch Set \$16.99

"One of the main reasons I keep checking back at StarWarsShop.com is for vintage items like this. The ultra-rare first-version *The Empire Strikes Back* patch with red text and border makes for an interesting display when placed next to the more common white text 'corrected' version." ☆

DARTH VADER GEAR

A



B



A Chroma Darth Vader Mini-Bust \$49.99

Previously available only through MBNA, this collectible, chrome-plated piece is hard to find. ☆

B Darth Vader TIE Fighter Limited Edition \$134.95

Pewter replica of Darth Vader's TIE Fighter

C Darth Vader Scaled Replica Lightsaber \$35.00

Sith Series .45-scale replica of the prop used by Darth Vader in *Star Wars: A New Hope*

D Darth Vader Mug \$13.99

Get in touch with the dark side with this exclusive mug found only on StarWarsShop.com. ☆

E Darth Vader Gicleé On Canvas \$795.00

A magnificent piece by Tsuneo Sanda previously only in the Lucasfilm art collection

C




D



E



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WHAT'S NEW



A Action Figure Display Stand Price TBD
Display your vintage or modern Star Wars figures with this display diorama! (figures not included) ☆

B Kotobukiya Sandtrooper Corporal \$99.99
Limited to an edition size of 1500, only 500 will be available in the U.S. through StarWarsShop.com. ☆

C Kotobukiya Sandtrooper Sergeant \$99.99
Limited to an edition size of 1500, only 500 will be available in the U.S. through StarWarsShop.com. ☆

D Teaser Art T-Shirt \$16.99
This exclusive Episode III T-shirt includes artwork from the theatrical teaser poster. ☆



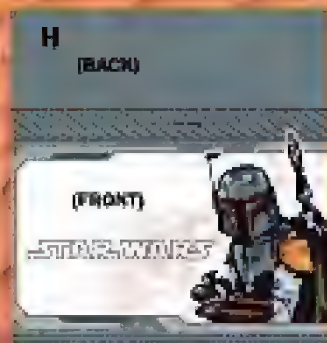
E Teaser Art Mug \$13.99
Join the exciting countdown to Episode III with this compelling teaser art mug! ☆

F LucasArts Mercenaries Video Game \$49.99
This revolutionary third-person action/shooter game is set in the near future. Available on the PS2 and Xbox.

G Hyperspace T-Shirt \$16.99
Exclusive to Hyperspace members, this black T-shirt was previously available only to Comic-Con 2004 staff. ☆

H Boba Fett Color Leather Checkbook Cover \$39.95
Introduced at Comic-Con 2004, this checkbook cover features a full color print of the bounty hunter. ☆

MERCENARIES



FAN FAVORITES

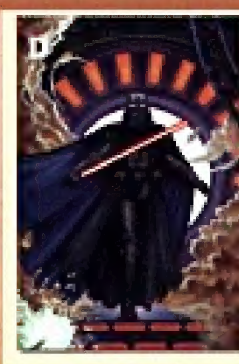
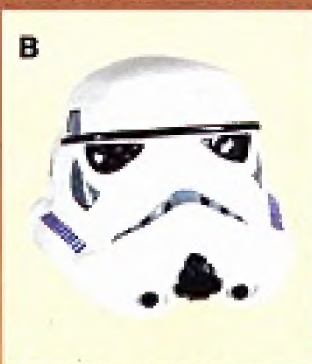


- A Unleashed Figure Assortment Wave 1 \$99.99**
This Unleashed 2004 case pack of six figures contains two each of Chewbacca, Luke Skywalker, and a clone trooper.
- B Knights of the Old Republic II: The Sith Lords \$49.95**
This video game for the Xbox is the highly anticipated next chapter of Knights of the Old Republic.
- C Fossil Droids Watch \$110.00**
The newest of Fossil's collectible limited-edition watches features R2-D2 and C-3PO. 
- D Star Wars: Episode II Metal Lunchbox \$17.99**
Collectible lunchbox featuring heroes and villains

- E Cartoon-Style Super-Size Mug \$13.99 ☆**
This black, 15-ounce coffee mug features C-3PO, R2-D2, Chewbacca, Han Solo, Luke Skywalker, and Princess Leia.
- F Padmé Amidala Maquette \$79.99**
Limited to 1000 pieces, this maquette features Padmé Amidala as seen in Star Wars: Clone Wars. 
- G Boba Fett Standee \$29.95**
This Boba Fett standee is 6'2" tall and made of sturdy, corrugated cardboard with a high-quality photo.
- H LEGO Classic Character Pen Set \$27.99**
These Star Wars pens are currently featured on LEGO Writing Systems' Collector's Checklist!



MORE MUST HAVES



A Luke Skywalker Pewter Figure \$17.95

B Stormtrooper Mask \$24.99

C Anakin/Vader Pin \$8.00

D Star Wars: Empire Vol. 3 TPB Comic Compilation \$17.95

E Stormtrooper Bust-Ups Pack \$14.99 ☆

F Revenge of the Sith Mug \$13.99 ☆

G LEGO Y-Wing Fighter \$119.99

H Stormtrooper Blaster Replica \$499.00

I Collector's Edition PEZ Set \$49.99

J Trivia 2005 Daily Calendar \$12.99

K 1983 Fan Club Poster \$19.99 ☆

L Star Wars: Battlefront \$49.95

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Hasbro is releasing the first Episode III preview figures and vehicle in February, so be sure to visit StarWarsShop.com in February to buy yours!

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